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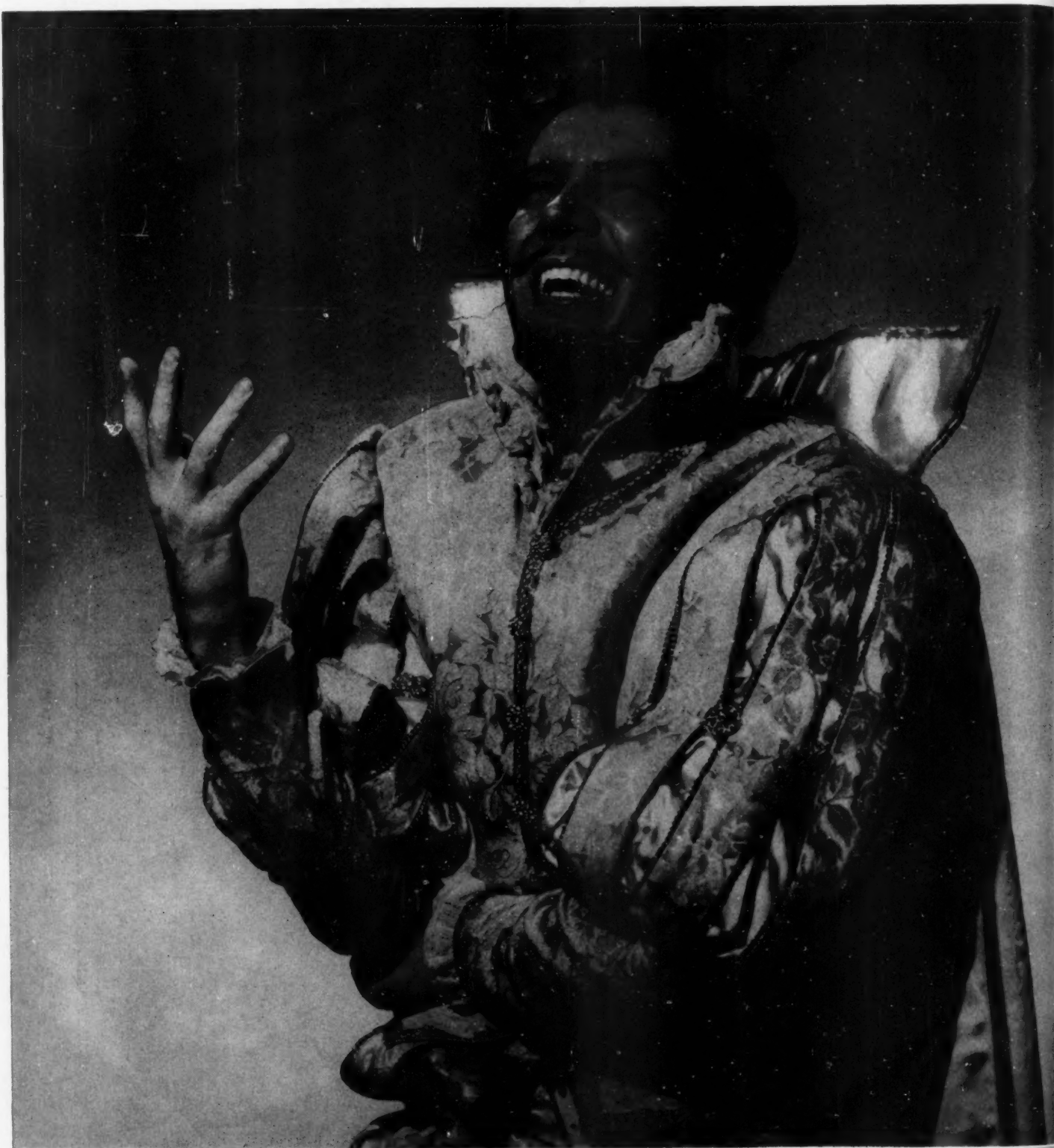
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# Musical America



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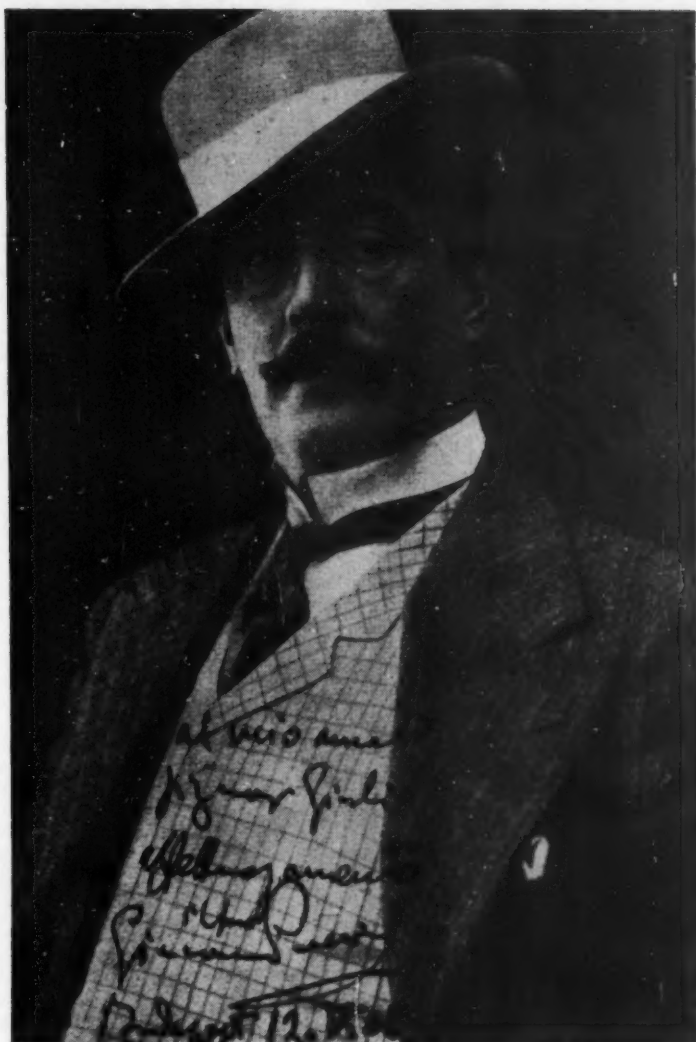
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## Milestone for Puccini — “a mighty hunter”

By FRANCIS TOYE

Above: A photograph of Puccini in 1904 and his birthplace in Lucca

EXACTLY 100 years ago, as from June, 1958, Giacomo Puccini, the last and immeasurably the most famous of a line of professional musicians, was born at Lucca. Thirty-four years ago, as from November, 1958, he died at Brussels. Since 1896, when Toscanini first produced “La Bohème”, he has proved incomparably the most successful of all contemporary operatic composers, ranking only second to the great masters of the form, Richard Wagner and Giuseppe Verdi. As regards sheer popularity he may even rank first, and there is no sign as yet of his popularity waning. Intellectually inferior to Richard Strauss he has, as regards operatic composition, outstripped Strauss in the affections of the world at large. All his operas from “Manon Lescaut” onwards, save only “La Rondine” and to a lesser extent “Suor Angelica”, remain in the repertory of every opera house in the world.

Now this is a very remarkable phenomenon when you come to

think of it, unmatched since Rossini in his heyday, and all the more remarkable because Puccini was not a great personality like Rossini; he was in many ways a rather commonplace, middle-class Italian with a typical passion for driving motor-cars at an excessively high speed (which on one occasion nearly cost him his life) and a strong weakness for women's society. He himself summed up his most important characteristics admirably: “A mighty hunter of wild fowl, opera libretti and attractive women”.

Surprise has sometimes been expressed that Puccini has so completely outstripped in popular favor all his Italian rivals and contempo-

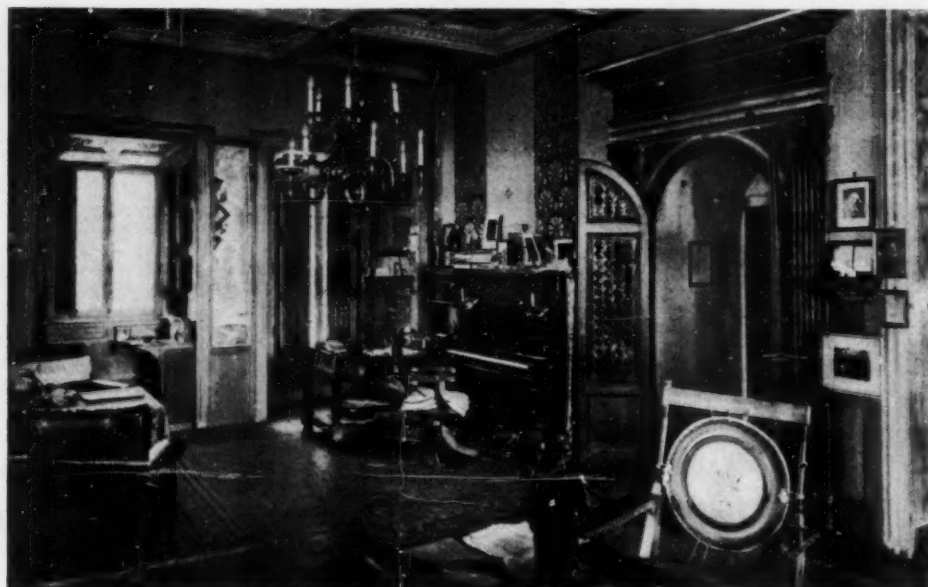
Francis Toye, English critic, author and composer, is best known for two important biographies, “Giuseppe Verdi: his Life and Works” (1931) and “Rossini: a Study in Tragi-Comedy” (1934).

raries, even the gifted Mascagni. I believe the fundamental reason to have been that he was always more honest with himself than any of them; he had no illusions about being a great man, or a great innovator, or indeed a great anything, except, it must be insisted, a great craftsman. He is reported as having often said of himself: “I love small things, and the only music I can or will make is that of small things . . . so long as they are true and full of passion and humanity, and touch the heart.” Not unlike his own Mimi when you come to think of it. No less important, he always realized that his musical destiny lay in the theatre and nowhere else.

Recognizing his limitations he took infinite trouble in the musical expression of what he felt. The idea of Puccini as a careless, slapdash composer is precisely the reverse of the truth; he took infinite pains always, and, as a matter of fact, wrote rather slowly. He possessed, too, a literary sense dis-



A famous quartet involved in the premiere of Puccini's "The Girl of the Golden West", at the Metropolitan Opera on Dec. 10, 1910. Left to right: Giulio Gatti-Casazza, the Metropolitan's director; David Belasco, author of the original play; Arturo Toscanini, conductor; and the composer



The study at the Villa Puccini at Torre del Lago Puccini, showing the piano where "Madama Butterfly" was composed

Puccini in 1924



tinctly above the average, which, combined with his uncanny sense of the theatrically effective, made him an uncommonly good judge of what was or what was not suitable to an operatic libretto, proving himself in this respect superior even to old Verdi. Only once did he make a mistake — the first version of "Madama Butterfly". Otherwise, when he and his librettist differed, he was nearly always proved right. It seems to me a pity that he himself never wrote a libretto; that he had the literary ability to do so is attested by that touching, sad little reflection upon himself that he wrote at the very apogee of his triumphs.

Still, all these things would have been of little avail had he not possessed the genius of musicality in

the highest degree, the spontaneous, overflowing kind of musicality of a Rossini and a Schubert. No argument is possible about musicality; if anybody chooses to deny it to Puccini he cannot be proved wrong. I remain, however, quite, quite sure that he would be wrong, because if any one factor has to be isolated I would choose Puccini's musicality as the main cause of his having outdistanced all his Italian contemporaries, of his triumphant and enduring success. Musicality plays the same part in music as charity among the virtues.

In view of Puccini's unrivalled popularity it seems a little odd perhaps that no contemporary composer has had so many implacable enemies. Possibly this aversion is not unlike that aroused by Rossini among the highbrows during the early and middle 1820s, but no similar instance in the modern musical world occurs to me. Sometimes it almost amounts to personal dislike. My beloved old master, Professor Dent, had it in its extreme form, going so far as to say that the only decent music in "Tu-

denly the composer turned to the critic: "They may say what they like," he remarked, "but this man certainly knows his job; in fact he is the very devil of a fellow (*un rude lapin*), but we must not say so." "I have long thought likewise," replied the critic, "but I, too, never dared say so."

#### Puccini's Debtors

Such virulence and shame-facedness are no longer so fashionable as they were. To begin with, some of the younger composers (Walton and Constant Lambert, for instance) are rather proud than otherwise of their indebtedness to Puccini in the matter of technique, especially orchestral technique. Indeed I think it true to say that appreciation of Puccini's technical mastery of his medium has notably increased during the last two decades. Recognition of the superb craftsmanship of "Gianni Schicchi" has never been lacking, but in recent years "Il Tabarro" has been widely recognized as equally remarkable in its way. For my part I think the first act of "The Girl of the Golden West" almost worthy of the same praise; the way in which Puccini set to music this farrago of whisky drinking, card playing, and such prosaic pursuits is astonishing, being incidentally a striking instance of that musicality referred to above. Very few composers could have set it to music at all. Another, quite dissimilar, instance is provided by the first act of "Turandot", where Puccini shows how completely he has assimilated the technique of modern composition, especially as regards chorus writing. I would venture to say that Puccini the craftsman now has few detractors.

#### Effectiveness at Any Cost

Perhaps it was a mistake to describe as odd the aversion felt for Puccini by some intellectuals in view of his general popularity. Perhaps in fact it was this very popularity which caused this aversion. For many intellectuals are *ipso facto* suspicious of popularity, but this is certainly not a wholly valid explanation. They felt a dislike of Puccini's music because it was felt to express theatrical effectiveness at almost any cost. Where the highbrows were wrong I think was in arguing that it was therefore false music. It was nothing of the kind; it is the music of a real Italian to whom the theatrical is natural and inevitable to a degree inconceivable to Northerners. They might also remember that Verdi, now recognized as unquestionably a great master, was for years tarred with exactly the same brush. I do not think that Puccini will ever attain the status of a Verdi because he lacked all his elements of greatness in character and intellect; I do think that he will occupy, and that permanently, the position of a secondary master with an unmistakable personality and unusual charm.

As in the case of so many Italian operatic composers, the real

(Continued on page 156)

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MUSICAL AMERICA



SAMUEL Barber, in collaboration with his intimate friend and fellow-composer, Gian-Carlo Menotti, as librettist and producer, brought a socially distinguished and musically sophisticated audience to its feet with cheers at the premiere of his first opera, "Vanessa", at the Metropolitan Opera House on Jan. 15.

This was not just the *succès d'estime* commonly allotted to composers of Mr. Barber's reputation, but an expression of enthusiasm for an exciting, moving experience in the theatre for which the far from naive spectators were genuinely grateful. The Metropolitan has not produced a new American opera in ten years, but when it got around to one again, at long last, it came up with a winner. Sensing a hit, apparently, the management left nothing undone—from the elegant Edwardian sets of Cecil Beaton to the deportment of the lowliest walk-on—to insure a worthy mounting.

"Vanessa" is opera in the grand tradition of the 19th century. It is an American opera because its composer is native-born, but it is not American in any nationalistic sense since neither the book nor the score is grounded in the mores or the musical lore of this country. The locale is a baronial house "in a northern country" around the year 1905.

#### World Where Time Stands Still

Living with her mother, the old Baroness who never speaks in her presence, and her young niece, Erika, Vanessa pines for a lost lover and inhabits a world where time stands still and all mirrors are shrouded. But now she is awaiting the imminent return of her lover, Anatol, and when an unknown young man appears in the doorway, she collapses. The young man reveals to Erika that he too is Anatol, son of the now-dead lover, come to see the woman of whom he had heard so much from his father. A frivolous, self-seeking fellow, Anatol bids Erika join him in drinking wine, and, under its influence, she is seduced.

As time passes, Vanessa and Anatol become fast friends. He has offered to marry Erika, but she knows his love is superficial and she rejects it. Soon his betrothal to Vanessa is announced and Erika unsuccessfully attempts suicide. Vanessa and Anatol are married and depart to live in Paris, Vanessa still unaware of Erika's tragic secret. Erika realizes it is now her turn to play the role of Vanessa, and she orders the gates again to be closed and the mirrors to be covered.

There is a Chekhovian, sometimes Ibsenian, quality about this psychological drama, and most of the characters have quickly-recognizable prototypes in literature of the period. There are the eccentric dowager Baroness, grim,

Samuel Barber (left), composer; Gian-Carlo Menotti, librettist and stage director; and Eleanor Steber, creator of the title role of "Vanessa"

Photos by Louis Melancon



Above. At the end of Act II: (left to right) Eleanor Steber (Vanessa), Nicolai Gedda (Anatol), Giorgio Tozzi (Doctor), Regina Resnik (Baroness), George Cehanovsky (Major Domo), Rosalind Elias (Erika)

Right. Just before the opera ends, Vanessa tries to uncover Erika's secret, as the old Baroness sits silently in the background



Erika learns that Anatol kissed Vanessa while out skating



By

RONALD EYER

## PREMIERE OF BARBER'S VANESSA

taciturn and inscrutable; the lovable old family physician, slightly incompetent and given to drink; the wide-eyed innocent seeking true love; the cunning young wastrel who preys upon all women; and the jilted, maddened woman, Vanessa herself, who likely had her origin in Miss Havisham in Dickens' "Great Expectations".

Such a stock company is the blood and sinew of drama—perhaps I should say melodrama—and as such is the red meat of opera. Mr. Menotti, canny showman that he is, could scarcely miss with these veterans. He knows how to limn their characters deftly with a few swift strokes and, moreover, as an opera composer of long experience himself, he knows how to put words into their mouths of a sort that can be rendered musically and that singers

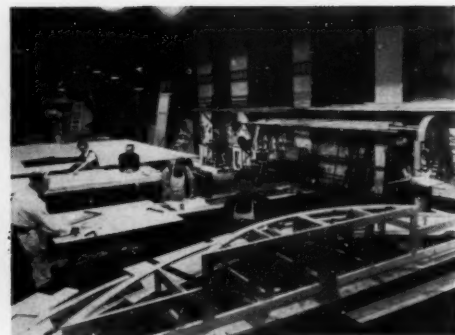
can sing. There are some stilted lines and a few clichés but, given the period, they are not glaringly offensive.

Mr. Barber's music is endlessly inventive, expertly put together and clearly intended to charm the ear. Happily the composer was not inhibited by conscious and tortuous efforts to write music that would not sound like anything ever written before. Stylistically, he borrows freely from Puccini, Debussy, Richard Strauss, even Wagner, but with nothing so gross as simple imitation.

Everything has filtered through Mr. Barber's very considerable musical personality, and whether it be the high-style Italian bravura duets of the second and third acts, the delightful waltz of the second act, the bucolic dance

(Continued on page 126)





# THE 100 YEARS OF

ON MAY 15 next, the Royal Opera House, Covent Garden, will be 100 years old; that is, the present building will be 100 years old, but both Covent Garden and its operatic connections go back much further, for there has been a Covent Garden theatre on the same site since 1732.

The first Covent Garden was built by John Rich, of "The Beggar's Opera" fame, who had in his possession "Letters Patent" granted originally by King Charles II to the famous actor, Sir William Davenant. This royal patent, empowered the holder to erect a theatre "within our cities of London or Westminster or the suburbs thereof". Rich had already built himself a theatre at Lincoln's Inn Fields. So successful did this enterprise prove that he looked around for another suitable site on which to build a second theatre.

The choice fell on some land in the Covent Garden area, belonging to the Duke of Bedford, from whom Rich leased it. This land had once belonged to the Catholic Church, in fact it had been a convent garden (hence the

name Covent Garden); and when Henry VIII had dissolved the monasteries, he had given this land to the Russell family. Indeed, even today, there is a private box in the opera house, known as the Bedford Box, which is not on sale to the public, and which has its own private entrance from the side street next to the theatre, for the whole of the Covent Garden area, including London's famous flower and vegetable markets, belongs in theory to the family of the Duke of Bedford.

Rich opened the first Covent Garden Theatre on Dec. 7, 1732, with a performance of Congreve's "The Way of the World". The first musical piece to be heard was "The Beggar's Opera" which followed as the second performance.

The life of the first Covent Garden Theatre was not primarily an operatic one, however; it was the home of the drama, and shared

tional numbers by Henry Bishop, the theatre's musical director. There was, however, one really important operatic event; this was the world premiere of Weber's "Oberon" on April 12, 1826. Kemble was at that time manager of the theatre, and had invited Weber to become Covent Garden's musical director and compose a work specially for the house. Weber, who supervised rehearsals and conducted the premiere and subsequent performances, was already a sick man; he soon was struck down and died in London on June 5 of the same year.

In 1834, Grisi made her first Covent Garden appearance in a special performance of the last act of "Anna Bolena"; and in 1835 and 1836 there were a series of famous performances of "Fidelio", "Sonnambula" and other works with Maria Malibran. It was not, however, until 1847 that Covent Garden became an opera house.

The events that lead to the establishment of a second Italian Opera House in London are too complicated to enter into fully here. Briefly, the sole home of opera in London until 1847 was Her Majesty's Theatre in the Haymarket. There, with Michael Costa as conductor, and a company that included such

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By HAROLD ROSENTHAL

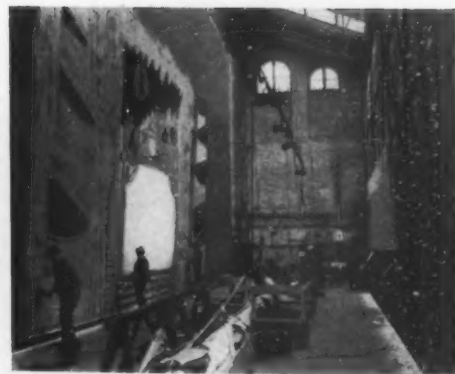
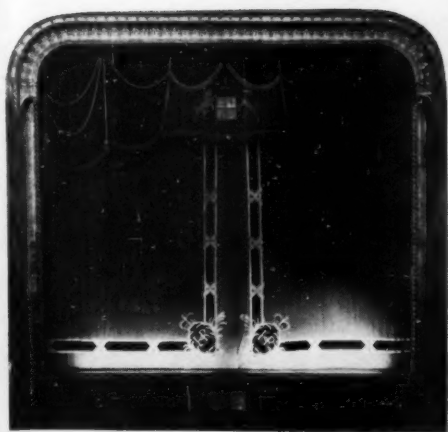
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with the Theatre Royal, Drury Lane, all the great names of the British stage—Garrick and Peg Woffington, the Kembles and Mrs. Siddons, Macready and Kean. There was one glorious operatic interlude in the 1730's and 1740's when Handel was closely associated with the theatre, and a number of his most famous works received their premieres there—works like "Atalanta", "Alcina", and "Berenice".

On the night of Sept. 19, 1808, the theatre caught fire and was burned to the ground. The second theatre opened a year later almost to the day (Sept. 18, 1809) with a double bill—"Macbeth" with Mrs. Siddons and Kemble, and a "Musical Entertainment" entitled "The Quaker".

The period that followed the opening of the house was marked by the famous O. P. Riots (Old Price Riots), when the public protested against the increased admission prices charged by the management.

During the first half of the second theatre's life, various unrecognizable versions of Mozart's operas were given, generally with addi-



# F COVENT GARDEN

great names as Grisi, Persiani, Donzelli, Mario, Tamburini and Lablache, opera was given from March until August every year. The manager of the theatre was the famous Benjamin Lumley who refused to submit to various demands imposed on him by the powerful section of the singers and the public. Following the so-called "Tamburini Row", in 1841, the continual "indispositions" of Mario and Grisi in 1845, and the resignation of Costa in 1846, the

Royal Italian Opera, Covent Garden, was founded the following year.

It was Charles Gruneisen, influential critic of the *Morning Chronicle*, Frederick Beale, the music publisher, Costa, and Persiani's husband (the soprano had been the first Lucia), who were the prime movers in the Covent Garden project. The theatre underwent some drastic structural alterations, and officially opened as the Royal Italian Opera on April 6, 1847, with a performance of Rossini's "Semiramide" with Grisi in the title role, Marietta Alboni, making her London debut as Arcace, Salvatore Lavia as Idreno, Giuseppe Tagliafico as Oreo, and Tamburini as Assur; Costa of course was the conductor.

In 1851, Frederick Gye, the son of a tea and wine merchant who himself had a pecuniary interest in the theatre in that he provided the oil, soap and candles for the dressing rooms, took over the management. He enlisted the support of Queen Victoria and the Prince Consort, as well as the leaders of London's fashionable society. He actually made opera pay for a time!

Between 1848 and 1856, the year the second theatre was destroyed by fire after a fancy dress ball, the first performances in England of such operas as "Rigoletto", "Il Trovatore", "Le Prophète", and "L'Etoile du Nord", were given.

The fire that destroyed the second Covent Garden broke out at the close of a large fancy dress ball on the night of March 5, 1856; and two years elapsed before the third and present theatre was completed. Contemporary newspapers made much of the luxurious accommodation provided, there being "a distinct rest for each arm to every fauteuil, so that no one, however quarrelsome, can possibly dispute that particular point of repose with his neighbor. The Norfolk giant himself might sit with perfect ease in any of the chairs, and the most extensive crinolines might pass from end to end of each row without producing a ruffle either of silk or temper!"

The internal and external appearances of the house have changed very little during the last hundred years. Crimson and gold are still the dominating colors of the decorations of

the auditorium; Queen Victoria's profile still looks down from above the proscenium arch; and the clusters of lights around the auditorium are still supported by cherubs. Gone however, is the giant chandelier that used to hang from the center of the auditorium, obscuring half the gallery's view; and no longer are there four tiers of boxes sweeping around the house. As times and audiences have become more democratic, these private boxes have gradually become less and less in number. But anyone who has once sniffed the atmosphere of the historic house never forgets it.

It was on May 15, 1858, that the present building opened, with a performance of Meyerbeer's "Les Huguenots", or rather "Gli Ugonotti", as it was then called. Grisi "as glorious a creature as ever" was Valentine; Mario, "reviving memories of his best days" was Raoul, and the rest of the cast included Marai, Nantier Didiée, Zelger, Tagliafico and Polonini. Of the 1,689 seats, only 800 were occupied; and Costa, who conducted, had to omit the final act owing to the lateness of the hour, and the fact that Sunday morning and the sabbath day had arrived before the opera was finished. Contemporary records reveal that "cat calls and hisses came from the upper parts of the house, where people balked of their entertainment became violent, uttering unseemly sounds, with which we have never before heard our national anthem accompanied."

The Gye regime in the new house continued until the 1880's, when Ernest who had succeeded his father, was the manager. Grisi retired in 1861, the year in which another Queen of Song made her debut — Adelina Patti. Indeed the two sopranos appeared together in three performances of "Don Giovanni" in July that year, in which Grisi was

(Continued on page 117)

## Various Views of Covent Garden

Opposite page, left: ballet wardrobe (photo by Derek Allen)

Opposite page, center: switchboard (photo by John Baker)

Opposite page, right: carpenter's shop (photo by Derek Allen)

Above left: proscenium arch with curtains showing the Royal Monogram E. R. II

Above center: exterior of the opera house (photo by A. F. Kersting)

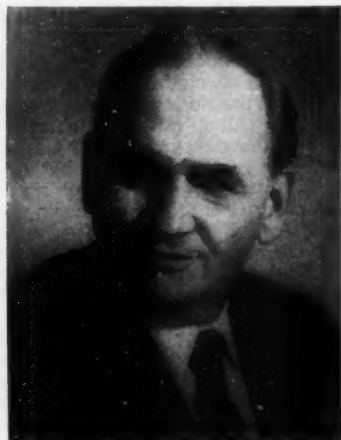
Above right: paint room (photo by Derek Allen)

# Senior Celebrities

Recent photographs of notable artists, most of whom still maintain a lively interest in music



**AMELITA GALLI-CURCI** has taken up the piano again. She paints, enjoys the constantly varying colors of the California landscape, keeps in touch with a host of friends and takes a keen (spectator) interest in contemporary political events



A native of California, **MARIO CHAMLEE** settled there after his retirement from the Metropolitan Opera. With his wife (the soprano Ruth Miller) he keeps active as a teacher



**MARGARET MATZENAUER** keeps busy as a teacher, not only in the fields of concert, opera, and oratorio but in radio and television. She is seen frequently at musical events in New York.



Pach Bros.

**MABEL GARRISON** interests herself in her art collection which she plans to give to the Baltimore Museum. The former Metropolitan Opera soprano lives now in New York

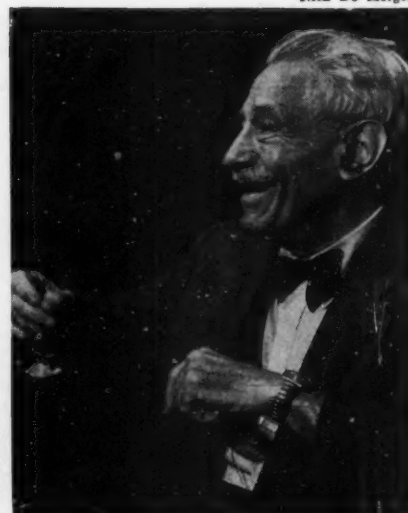


Karl F. Schuster

Friends and colleagues of **MARIA JERITZA** enjoy the sumptuous hospitality that she loves to offer in her luxurious home in Newark, New Jersey. She plans to sing Tosca in Vienna next summer



Though he no longer sings in opera **TITO SCHIPA** still appears in concerts. Between tours he enjoys the charm of his home in Rome and the company of his young son, Titino



Nick De Morgoli

**FRITZ KREISLER** until quite recently could be seen as an auditor, especially at violin recitals, in New York. Now 83, he lives in retirement there

MUSICAL AMERICA





**LUCREZIA BORI** is a frequent listener at the Metropolitan Opera which she still serves in various official capacities. The beloved soprano spends her summers in her native Spain. This picture was taken in 1957, on the Cote d'Azur



Pasquale Verducci

**GIOVANNI MARTINELLI** not only teaches and coaches but he keeps his eye on the Metropolitan, and is an honored guest on the broadcasts



Dorothy Wilding

**ELENA GERHARDT**, now living in Hampstead, London, has pupils from all over the world. She not only teaches lieder interpretation but also works with opera singers. This photograph was taken four years ago



One of Baltimore's most honored citizens, **ROSA PONSELLE** has made the Villa Pace a musical center. She teaches, coaches, and acts as a guiding spirit to the Baltimore Opera



Maria Jeannette

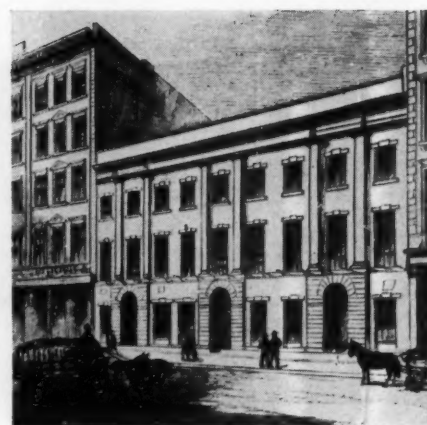
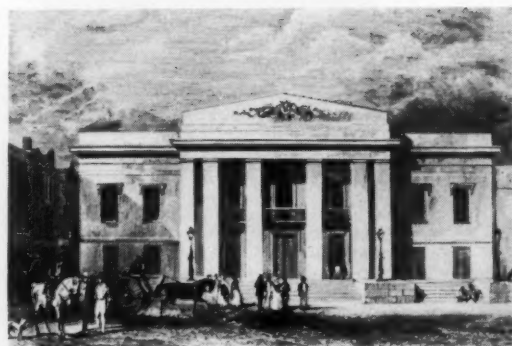
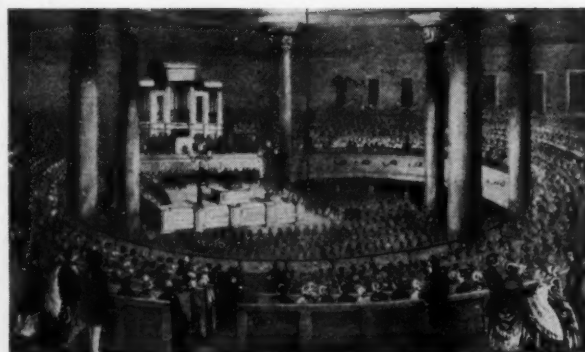
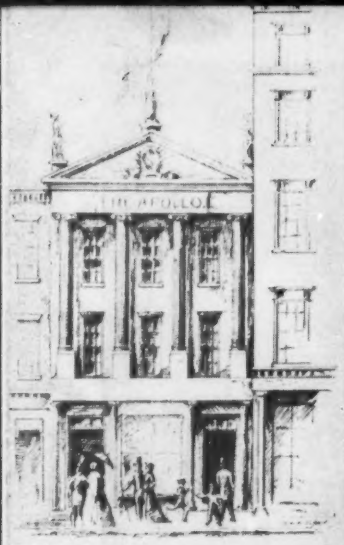
**ROSA RAISA** finds her greatest interest in the development of young singers and also acts as adviser for musical events in Chicago



**EDITH MASON** was photographed in the garden of her villa in Cortina d'Ampezzo where she spends her summers. She visits European opera festivals assiduously

Every spring finds **GIORGIO POLACCO** bound for Italy. During his months in New York he may be seen at operatic and orchestral performances, taking especial interest in the work of the new generation of conductors





# CONCERT HALLS OF YESTERYEAR

"**S**PLENDID Musical Edifice and Grand Concert." Thus began a notice in the program of an important musical organization in New York City. "The subscribers and all members of the . . . Society . . . are earnestly requested to attend a meeting at the Coliseum . . . when a plan will be submitted to carry into effect the erection of an edifice. . . . It being admitted that such a building is required for the increasing tastes of our citizens, and the necessity of its erection having been acknowledged for many years, it is now proposed to carry it forthwith into effect."

The unsuspecting reader might almost suppose that the above announcement was quoted from a current program of either the New York Philharmonic or the Metropolitan Opera. For, as all readers must know by now, Carnegie Hall, the home of the Philharmonic, will be torn down within two years; and the Metro-

politan, because of the physical inadequacies of its building, is seeking a new home. But the reader's assumption would be wrong. Though the society mentioned in the announcement is the Philharmonic, the program was printed in 1846, when, then as now, the need for adequate concert and opera facilities was acute.

To tell the story of merely a few of New York's opera and concert houses is to concern ourselves with an interesting portion of America's musical life. For this history is not merely a tale that describes the designs of brick and mortar that go into the making of a theatre but an account of the excitement generated within a theatre's four walls upon the premiere of a new opera from Europe or upon the debut of an exciting personality. But the story also tells of the American people's expanding thirst for cultural stimulation and serves as well as a reminder of the fickle tastes of New York

society. But, in a way, this account is a sad story, for it is a description of the changing face of a great city. Few of New York's historic musical landmarks remain—either destroyed by fire or by New York's habit of razing old buildings to make room for new.

Richard Hoffman, a pianist who was famous during the 19th century, has this to say about some of the auditoriums during the period when the Philharmonic came into existence:

"I made my first appearance in New York at a concert given by Burke at the Tabernacle. . . . The Tabernacle was a large building on Broadway and Leonard Street, used on Sundays for religious services and for all kinds of secular entertainments throughout the week. It was the only large room available for public concerts or meetings except Castle Garden (then used for opera), and its acoustic properties were very good. It was, however, a dismal, badly lighted place and the entrance could only

be approached through a long, narrow alley from Broadway. The New York audiences of today would revolt against the inconveniences which were cheerfully endured by their grandparents in 1847. I had been wiser had I taken the Apollo Rooms on Broadway [near Canal Street], which were smaller and more desirably located."

The Philharmonic's first home, if it can so be termed, was the Apollo Rooms, which has been variously described as either a popular resort for fashionable entertainment or as a ballroom occasionally let for concerts. If one had attended the orchestra's first performance, on Dec. 7, 1842, he would have found no chairs but benches or pews. According to records about the organization, the visitor would have been "received at the door of the concert-room by several members of the orchestra, selected by the Government because of their appearance and address. . . . These ushers wore white gloves, paid for out of the Society's exchequer, and carried long and slender rods of wood painted white as wands of office." The hall was not suitable, and within four years came the cry, "We must have a Philharmonic Hall". Such a desire was not destined to come to fulfillment. Until 1851 the

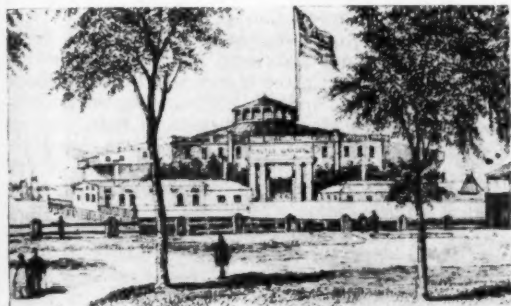
orchestra remained at the Apollo Rooms before it moved to various halls throughout the city—of which more will be told later—though never to one that it owned.

To discuss the first homes of opera, however, we must retrace our steps to the first quarter of the 19th century. We could go back as far as 1750 to the two-storied Nassau Street Theatre with its high gables, where "The Beggar's Opera" was given. Here the stage was lighted by candles and a chandelier made of a barrel hoop hung from the ceiling. Or we could discuss the John Street Theatre, where George Washington may have heard ballad operas sung in the vernacular. But the traditions of the Metropolitan Opera did not begin in these buildings, but in the famous Park Theatre, located at 21-25 Park Row. The theatre itself was built in 1798, burned down some 20 years later, and then reopened on Sept. 1, 1821. Though primarily a home for drama, many operas were given during its colorful existence. Rossini's "The Barber of Seville", in a curtailed English arrangement, was heard there in English in 1819, "Der Freischütz", also in English, on March 2, 1825. But these presentations could not be considered "definitive".

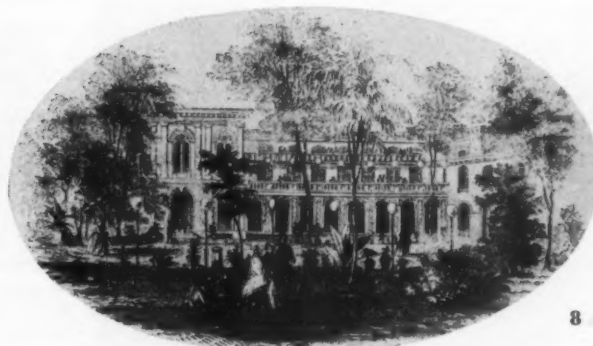
"They were, in form . . ." wrote Julius Mattfeld in "A Hundred Years of Grand Opera in New York", "abounding in spoken dialogue and other stage business. Arias which taxed the powers of the singers were omitted and popular airs of the day inserted to replace them." These operas were given often with other works. For example, on Jan. 5, 1825, Mozart's "The Marriage of Figaro" was followed by a melodrama, "Presumption; or, The Fate of Frankenstein".

The rebuilt Park Theatre, 80 feet in width and 165 feet in depth, was considered magnificent. It contained a "spacious" saloon or coffee room on the second floor, a punch room on the third. The lyre-shaped interior was lighted by three chandeliers of 35 lights each and patent oil lamps. The proscenium's four doric columns were painted in imitation of yellow marble, the over-all color of the theatre being faun mixed with a light stone color.

Why the house is famous as a home for opera is not for the performances mentioned earlier, but because it was here that Italian opera was first given, sung in its original tongue by excellent singers. The Italian company, which performed at the Park, had come from London and was headed by Manuel

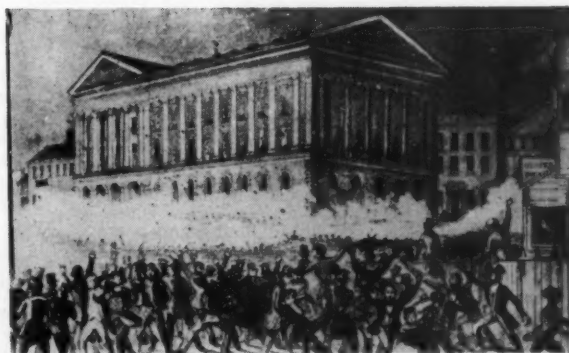


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8

New York's opera houses and concert halls of the past are recalled as the city looks forward to new auditoriums in Lincoln Square



9

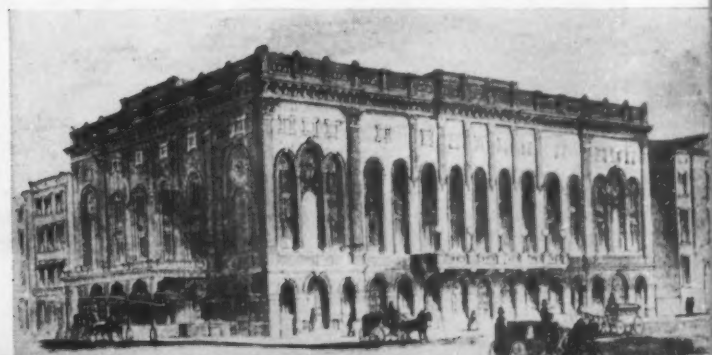
#### New York's Opera and Concert Homes

1. Apollo Rooms in 1830
2. Broadway Tabernacle
3. Park Theatre in 1830
4. Richmond Hill Theatre
5. Italian Opera House in 1839
6. Palmo's Opera House
7. Castle Garden in 1850
8. Niblo's Garden, 1840-50
9. Forrest-MacReady riot before the Astor Place Opera House
10. Academy of Music

By

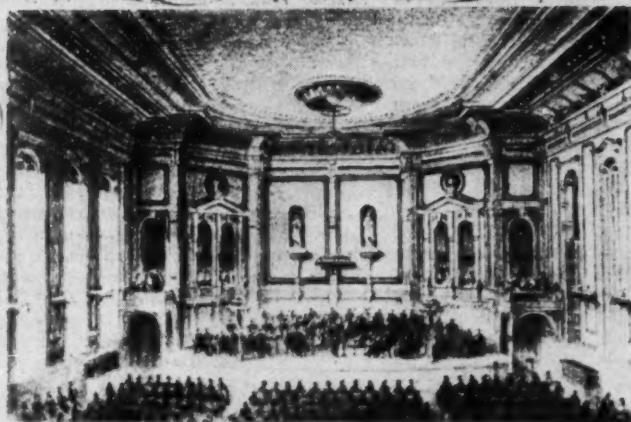
FRANK MILBURN, JR.

10





# STEINWAY HALL.



Garcia, the tenor who had created the role of Almaviva at the premiere of Rossini's "The Barber of Seville". His daughter, Maria Felicità, was also a member of the company. Today, she is much better known by her married name—Malibran.

Garcia's season opened on Nov. 29, 1825, with "The Barber" and closed on Sept. 30, 1826, with the same opera.

"Never again will New York be without this type of artistic pleasure", reported one writer after the opening. And Joseph Norton Ireland wrote that "an assemblage of ladies so fashionable, so numerous, and so elegantly dressed, has probably never been witnessed in an American theatre." Among the operas heard for the first time in America during that season were "Don Giovanni" and Rossini's "Otello" and "La Cenerentola".

## Premieres at the Park

After the Garcia troupe had departed, the Park Theatre continued to play an important part in the operatic life in New York. The first season of French opera was given here, in 1827, and companies that used the Park in later years offered stimulating competition to other operatic organizations that performed in the city. The list is long of the operas that were first heard in New York City at the Park (some for the first time in the United States) and includes "Oberon", "William Tell", "Fidelio", "The Magic Flute", "Norma", "La Juive", "Les Huguenots", and "Ernani".

But if the soul of the theatre flourished with these performances, the theatre itself did not, for its physical condition gradually deteriorated.

"The place was pervaded with evil smells," wrote Richard Grant White, "and, not uncommonly, in the midst of a performance, rats ran out of the holes in the floor and across into the orchestra." In 1848 the Park was destroyed by fire.

Turning to other New York theatres of this period, we will find that, like the Park, they were not built specifically to give opera but are closely identified with it. Among these was the New York Theatre, more popularly known as the Bowery Theatre. Located on the then fashionable West Side of the Bowery, south of Canal Street, it opened in 1826, only to burn down a few years later, and to be rebuilt again.

Of the theatre, Ireland has written: "The size, both of stage and auditorium, was greater than any theatre in the country, the latter be-

ing able to seat about 3,000 persons, and in point of decoration, it was unsurpassed."

In its early days it was primarily the home of English opera, and Malibran was heard here after having sung at the Park. In 1879 the theatre acquired a new name—the Thalia Theatre, and German works were given here, among them "Die Fledermaus".

The Richmond Hill Theatre, at the intersection of Varick and Charlton Streets, can be spoken of briefly. The second home of Italian opera in New York, it was a converted colonial mansion that had been once the home of Aaron Burr. H. E. Krehbiel wrote that the theatre had a "somewhat shady reputation, which was temporarily rehabilitated by the response which the fashionable elements of the city's population made to an appeal made by a season of Italian opera". The season, which opened on Oct. 6, 1832, was managed by Giovanni Montessor, a French tenor who had been inspired to produce opera by Da Ponte, the librettist of "Don Giovanni" and who was then living in New York. But the venture at the Richmond Hill Theatre did not last long, ending after 35 performances, though one reporter wrote that "the Overture [of "La Cenerentola"] was listened to with breathless attention. . . . For the worn and dirty finery at the Park, we had new and appropriate dresses". "L'Italiana in Algeri" was given its premiere in the United States on Nov. 5, 1832, at the Richmond Hill Theatre.

## First Grand Opera House

But New York soon had its first grand-opera house—the Italian Opera House, located at Church and Leonard streets (the Richmond Hill Theatre was also known by this name when the Montessor troupe performed there). Opened on Nov. 18, 1833, it was constructed through the untiring efforts of Da Ponte and by the financial contributions of wealthy citizens.

"The auditorium was different in arrangement than any hitherto seen in America," wrote F. L. Ritter in "Music in America". "The second tier was composed entirely of private boxes, hung with curtains of crimson silk; and the first tier communicated with the balcony and pit, thus making the first advance toward the long-desired privilege of the ladies occupying that portion of the house. The whole interior was pronounced magnificent, and the scenery and curtains were beautiful beyond all precedent."

But the subscribers were not happy. The

management collapsed after the first season; the second management was likewise unsuccessful. The main reason for these disasters was because the opera house was located in a disreputable and unsafe region.

"Cheapness was the only excuse for the purchase," wrote C. D. Odell, "and the stockholders foolishly left Broadway to erect in such a district the kind of house which could prosper only where fashion would naturally go. This was the initial mistake of the proprietors; and it was the mistake of Oscar Hammerstein 80 years ago."

The Italian Opera House was renamed the National Theatre and became a home for drama. Then it followed the fate of many New York theatres and burned, in 1839. Italian opera was not to be regularly performed in the city for about ten years, it having lost the battle to opera in English.

Another chapter in the history of opera houses was begun when Ferdinand Palmo, the owner of a popular restaurant named the Café des Mille Colonne, decided he wanted to manage an opera company, hoping it would be successful because of his theory that New Yorkers were hungering for Italian opera. For a theatre, he had remodeled Stoppani's Arcade Baths, which was on Chambers Street between Broadway and Center Street. Palmo's season opened on Feb. 3, 1844, with the first performance in the city of "I Puritani", and "the little bijou of a theatre . . . was crowded to overflowing." The theatre, however, was not luxurious. There were only two private boxes in the house, which seated about 800 persons, and the audience sat on uncomfortable benches, though patrons were allowed to upholster their seats. The theatre, however, had a particularly serious disadvantage—it was not in a fashionable district. According to Krehbiel, Palmo was forced to announce that a large car would be run uptown as far as 42nd Street for the accommodation of patrons, who were also promised police protection.

## Failure of Palmo's Company

Palmo was able to run his opera company for two seasons, but then his enterprise collapsed because of serious financial disasters, which even caused him to lose his restaurant. Opera continued to be given in the theatre under a different management. German opera in its original tongue was first heard here, "Der Freischütz" being sung on Dec. 8, 1845. A few years later the theatre was renamed Burton's and in 1854 it was turned into shops.

Before we continue to the lavish Astor Place Opera House, which opened on Nov. 22, 1847, let us discuss two famous buildings that played an important part in the musical as well as the social history of New York—Castle Garden and Niblo's Garden.

Castle Garden is still remembered today by many New Yorkers as the former site of the aquarium. Located at the tip of Battery Park, it was originally a fortress, which during the War of 1812, was the headquarters of the general who was in command of New York City. In 1822 the military relinquished it to the city, and it became a pleasurable summer garden, where people ate ice cream and enjoyed watching fireworks and balloon ascensions.

"When I entered," wrote the Hon. Philip Hone, when the fortress had been converted into a theatre, "I found myself on the floor of the most splendid and the largest theatre I ever saw—a place capable of seating comfortably 6 or 8,000 persons. The pit of the pavilion is provided with some hundreds of small white tables and movable chairs, by which people are enabled to congregate in little squads and take their ices between the acts. In front of the stage is a beautiful fountain,

(Continued on page 126)

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ROSENTHAL

## *The Art, and Craft, of the Luthier*

By HAROLD BERKLEY

MILLIONS of people throughout the civilized world enjoy listening to the violin, and hundreds of thousands enjoy playing it. But how many of these violin enthusiasts realize the amount of work that goes into making a violin? On two or three occasions I have asked a group of knowledgeable violinists to tell me how many pieces of wood are used in making an instrument. The replies ranged from "about a dozen, I guess" to "about 30". Actually, there are about 70, the number varying somewhat according to individuality of workmanship. In photograph No. 2 many of these parts are pictured; some are missing, including strings—without which, no violin can sound well!

The construction of a violin, however, starts much earlier than the grouping in photograph No. 2, and it is enlightening to watch luthier Rosenthal at work on one of his violins, for he is a master craftsman in the art of violin making.

The use of the word "luthier" may give some readers cause to stop and ponder. It dates back at least to the early 15th century and probably much further. The word means "maker of lutes", and when the viols superceded the lute, the meaning of the word was carried over to mean the maker of any stringed instrument; so that when the members of the violin family began to oust the viols from their position of musical eminence, the word "luthier" was carried along with them, and the luthier became a violin maker. The word has an honorable lineage, and it is a pity that it is not more in use.

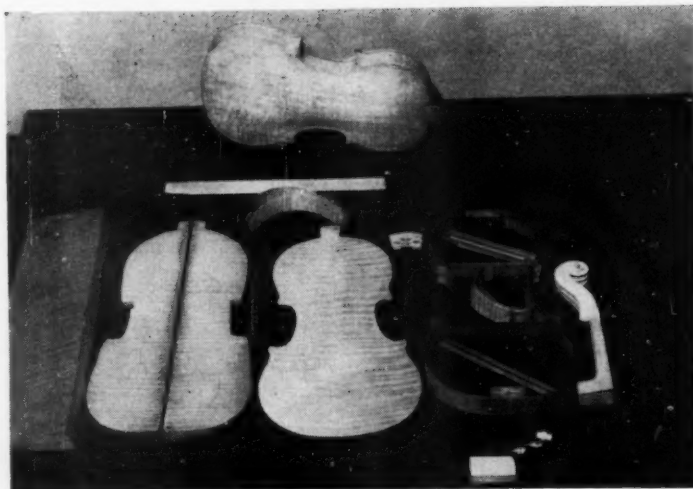
The unpromising pieces of lumber in the photograph at the right do not look in the least musical, but from them fine violins will be made. Meanwhile they continue to age



But let us return to Mr. Rosenthal. When the urge to create a violin comes over him he looks through the "lumber" on his shelves (right) and selects a slab that seems to have aged sufficiently for his purpose. This he holds up (No. 3) and raps on it sharply with his knuckles to hear if it has enough resonance to be used in a violin—and it is astonishing how much resonance there is in this unshaped block of wood. As a final test he may drop the piece of wood on the floor and listen for the characteristic ring. If the ring is noticeable, the wood is certainly ready to be used.

A great many people think that the arching of the top (belly) and the back of a violin are made by bending the wood over a form. Only the cheapest of violins are so made. A luthier worthy of the name would not dream of making the arch in this manner. Instead, he will painstakingly plane, and chisel and carve the block of wood until the shape and





2

From these pieces of wood, plus several more not shown, is a violin built



3

Luthier Rosenthal tests the resonance of a slab of wood by rapping sharply on it. Apparently the result pleases him



4

By means of these tiny planes the shapeless log of wood is gradually given the contour and curves of a violin



5

Mr. Rosenthal here begins the shaping of a violin back. It will be noted that this back is in two pieces, glued together

the arching are those of a violin (No. 5). Then begins the task of graduating the thickness of the wood. It is very delicate work, requiring the use of tiny planes smaller than a man's thumb, carrying a blade hardly bigger than a dime (No. 4).

The reasons for the arching of the back and belly of a violin are twofold: it adds volume and resonance to the tone, and it gives additional strength to the wood. A violin weighs about a pound, but the top has to carry a pressure of more than a hundred pounds when the instrument is strung up.

#### Seam Is Barely Visible

When the slab of wood has been carved and planed into a rough outline of half a violin back, and also has been graduated to approximately the thicknesses required, and another matching slab has been through the same processes, there comes the fitting together of the two pieces (No. 6), which are then glued. This is a delicate and very precise operation, for the luthier cannot run the risk of the two halves coming apart. Therefore the edges must be so well finished that the seam is barely visible. Then the glue is applied and the two halves tightly clamped together. The clamps are not removed until long after the glue is presumably set fast. When the luthier is satisfied that this is the case, he resumes work on the varying thicknesses of the wood and starts shaping the corners, etc.

Soon comes the time for attaching the ribs (sides) to the back (No. 7) and putting in the linings—narrow strips of wood that follow, inside the violin, the contour of the seam where the ribs are attached to the back of the instrument.

The carving of the head (scroll) is the next task. This is an operation in which luthier Rosenthal takes great pride, for here the artistic side of his nature gets full play. First he uses a templet to draw an outline of the scroll (No. 8), then out of the thickness of the wood he chisels the volute (No. 9). Every artistic violin maker strives to do his best work in the making of scrolls. They must be graceful yet strong, forceful yet delicate; in fact they are always a challenge. The chisel is the tool used, and it must be used with the utmost gentleness. If it "digs" the slightest bit too heavily, the volute is ruined, the block of wood is again no more than a block of wood, good for nothing.

Next comes the fitting of the neck and scroll to the body of the instrument (No. 10). This is a precision job, for the setting of the neck determines the height of the fingerboard above the top of the violin. A fingerboard set too high or too low will affect the tone very noticeably. Yet there cannot be a rigid rule concerning the correct height, for almost every violin poses a different problem.

#### Never Quite Satisfied

When the violin is at last finished, Mr. Rosenthal looks it over with a mixture of pride and criticism. He knows the work he put into it was good; but that is not quite enough for him: he wonders if perhaps the arching is a trifle high, or perhaps the purfling is not quite even in one or two places. But that is the cross a creative artist must bear—he can never be quite satisfied with his achievement.

Asked how long it takes to make a violin, Mr. Rosenthal replied that "a good craftsman can finish one in two weeks, but it would not be a good violin. To produce a really fine violin takes at least five years, for the shrinkage that takes place after each cutting of the original block of wood must be allowed to complete itself. And then there is the varnish. After this has been applied some years must pass before it oxidizes and penetrates the wood—a first essential in the creation of a truly fine violin."





6

Here the two pieces of the back are being tightly clamped. The clamps will remain in place long after the glue is seemingly set fast



7

Fitting and glueing the ribs to the back is a delicate job, for the alignment must be exact



8

Fashioning a beautiful scroll is an artistic achievement. Mr. Rosenthal is shown adjusting a templet preparatory to drawing an outline of a scroll on the block of wood



9

The scroll is taking final shape. The last delicate touches are being given to the volute. A steady hand, a discerning eye and artistic integrity are needed at this stage



10

Fitting the scroll and neck to the body of the violin—another ticklish job. The fit must be so close that when it is glued, the strings can be tuned up to pitch without any danger that the tremendous tension will pull the neck loose

#### And the Bow

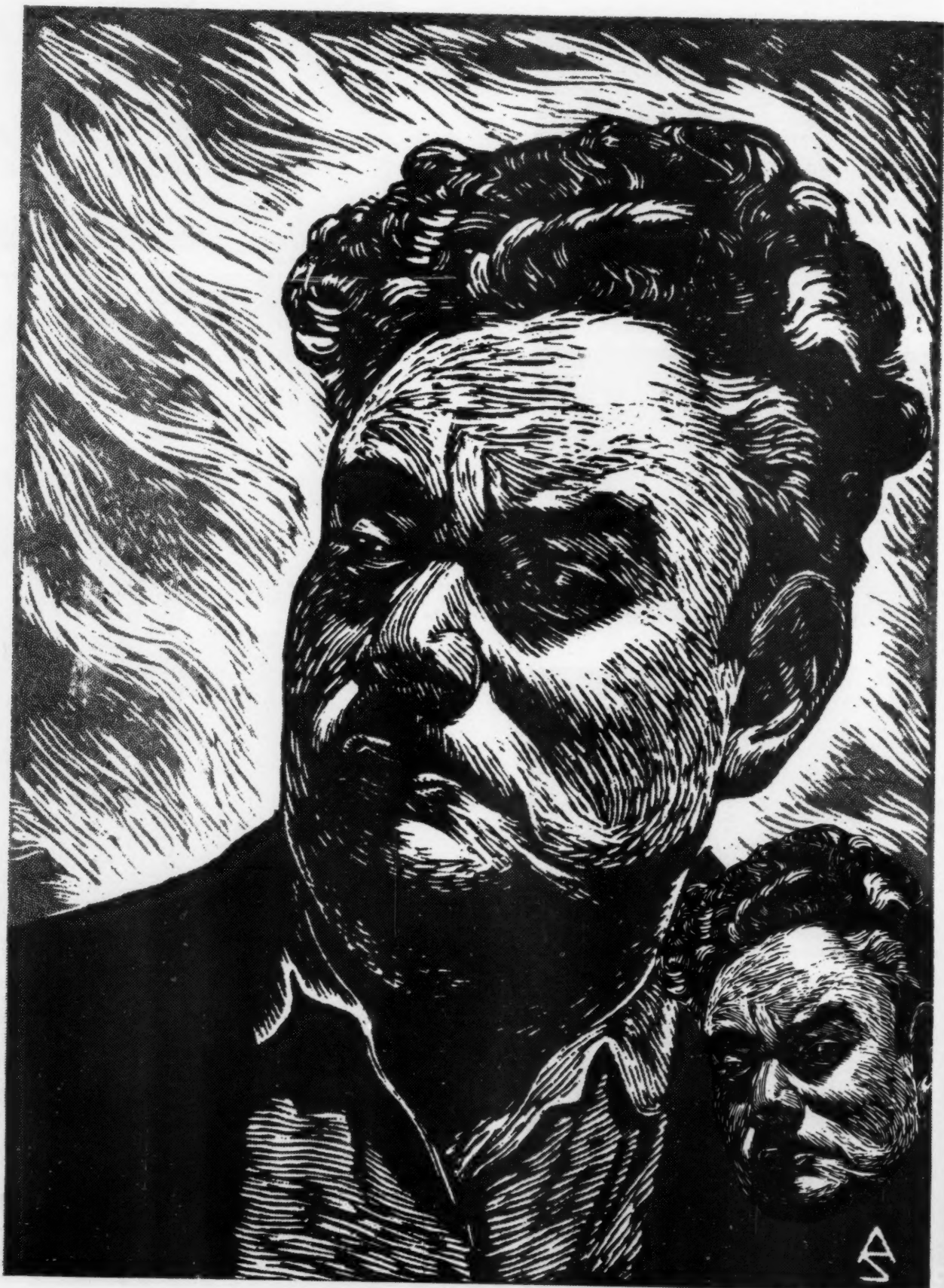


The best hair used in bows comes from the tails of Siberian horses. This is very difficult to obtain these days. It is found that the tails of American horses provide an adequate substitute and cost considerably less



In the making of violin bows Mr. Rosenthal is as fine an artist as he is in making violins. The bows shown in these pictures are outstanding examples of the bow-maker's craft

# SILVESTRE REVUELTAS



BY  
PEGGY  
MUNOZ



SINCE the violent social upheaval of the Revolution of 1910, Mexico has been involved in an emotional and intellectual struggle to express herself as a distinct national entity. Like all the American republics, in a cultural sense she is still young and unformed, despite the prodigious achievements of her Indian past. The Revolution, and the later daring expropriation of national oil deposits, merely touched off the dormant fuse of *Mexicanism*, and brought into explosive life a desire, not only to consciously amalgamate still existing native influences with several centuries of imposed European culture, but to discover and express the result of this union as the soul of modern Mexico.

Mexican painters were the first to win international recognition in this respect, but at least two outstanding composers followed close on the heels of such contemporary master muralists as Orozco, Rivera and Siqueiros. These were Carlos Chávez and Silvestre Revueltas. However, only since the Westminster Recording Laboratory released an experimental high-fidelity disk featuring two Revueltas works, "Sensemaya," and "Cuauhnahuac," has the musical public outside of Mexico been offered any real opportunity to compare the genius of latter composer with the output of his more famous colleague, Carlos Chávez.

#### Born in Durango

Revueltas was born Dec. 31, 1899, the son of a moderately prosperous merchant, in the village of Santiago Papasquiaro, State of Durango, and began his studies of the violin, on which he was to become a significant virtuoso, in the nearby city of Colima in 1907. He was sent to Mexico City in 1913, where for the next three years he continued his preparation as a violinist under the supervision of Maestro Jose Rocabruna and took his first classes in composition with Rafael J. Tello, a composer of strong Romantic tendencies, who was then enjoying immense local popularity. Revueltas was eventually to revolt with characteristic violence against all that Tello represented in musical style.

From 1916 to 1918, the young instrumentalist was a student at Saint Edward College in Austin, Texas. The next two years were spent at the Chicago Musical Col-

lege for one year and the next also". With *Revueltas* playing the violin and Chávez at the piano, some little stir—mainly of protest—was caused during a series of recitals offering nothing but contemporary music. But this was only the beginning of a revolution in musical taste, performance, creation and education, which was to change completely the panorama of music in Mexico, thanks to the energetic directive efforts of Chávez and the enthusiastic support of such collaborators as Revueltas, José Pomar, Luis Sandi, Eduardo Hernández Moncada, Francisco Agea, Ricardo Ortega, and Candelario Huizar.

#### "Destructive Energy"

Revueltas later wrote that

we were a reduced group, but shared the same impulse, heightened by a good deal of destructive energy . . . Our new and happy impetus struck out against the ancestral apathy and the cavernous darkness of the academic musicians. It bathed, cleaned, swept out the old Conservatory which was decaying from tradition, moths and glorious sadness . . . The Symphony Orchestra of Mexico was brought into existence, as were Stravinsky, Debussy, Honegger, Milhaud.

"Under such conditions," he continues, referring particularly to the entrenched tyranny of 19th century Romanticism,

the reaction was violent, and we were soon personally introduced to the encouraging hisses, foot stamping, insults and aggressive indignation of a backward and lazy public and of the critics of always—ah, musical criticism!—with their accommodating pens and their ignorance. And the fight went on tenaciously. With joy and confidence.

Revueltas himself, after helping Chávez to fire the opening guns, then entered upon his apprenticeship as a conductor and spent the next two years at the head of theatre orchestras in such North American towns as Mobile, Alabama, San Antonio and Austin, Texas. In 1929 he was called back to Mexico City by Chávez to fill the post of sub-director of the newly formed Orquesta Sinfónica de México and to seriously initiate his career as a composer, which lasted, for all practical purposes, only a decade.

#### Ten Creative Years

Ten years of creative life, but they were to be ten years of an amazingly formidable productivity, of ever-increasing social consciousness, and of personal degradation caused by some deep, inexplicable emotional anguish. Ten years of flaming genius that never quite reached mature fulfillment. Yet, as James Lyons has remarked in his introduction for the Westminster recording: "Whatever the emotional problems with which Silvestre Revueltas could not cope, in retrospect it is clear that his premature death—of pneumonia precipitated by alcoholism—momentarily arrested

the musical development of the Americas."

A few hours after the successful premiere of his last completed ballet, "El Renacuajo Paseador," in Mexico City's Palace of Fine Arts, Revueltas was discovered lying unconscious in the gutter of one of those sad, fitful streets he had loved so deeply and had described with such piercing tenderness in the brief symphonic poem "Esquinas." He died in a nearby hospital at ten minutes after midnight on October 6, 1940.

#### Nationalistic Movement

To understand the significance of Revueltas' musical creation, its intention and even its ultimate meaning, we must examine the history of the "Nationalistic" or "Indigenous" movement in Mexican music. The tendency began with Manuel M. Ponce at the beginning of the century. But Ponce was essentially a Romanticist folklorist; his training and his personal emotional roots still tapped the formal techniques, the feelings of the past. Even as he proudly announced his *Mexicanism* with quotations from popular tunes and later became more and more daring in his harmonies and instrumentation, at heart Ponce was always a Romanticist and his music is steeped with melancholy, nostalgia, a kind of dark longing for the undefinable that never quite materializes into vital reality. The mood is best expressed, I believe, by the Portuguese word *saudade*, and perhaps has been most closely approximated in Mexican poetry by the works of such *Modernistas* as Manuel Gutiérrez Nájera and Salvador Díaz Mirón.

#### Ponce's Contributions

But whatever Ponce's limitations, his music was and is immediately attractive and, for even the untrained listener, easily accessible. His personal investigations of Mexican folk music constituted a pioneer step in the subsequent academic search for musical treasures throughout the rural sections of the country; his actual use of these tunes in serious scores pointed the way for the intensely "national" composers who followed him.

The immediate results of Ponce's efforts was a Mexicanization of European traditions through the use of popular melodies as thematic material, a variety of stylized folk-rhythms, and a new trend in instrumentation which often suggested the peculiar sonorities of popular ensembles. But all this was still a long way from the formulation of a distinctly contemporary national style within the scope of cultivated music, which must consist of a great deal more than mere folklore quotations and the technical refinement of essentially popular forms of musical expression.

According to Bela Bartok:

The musical idiom of a "national composer" must be as natural to him as his native tongue. Musical education in the countries of recent cultural development always impedes this. The use of

old and traditional, but foreign, material in the courses of instruction, an easily explainable phenomena, creates the greatest difficulty in the development of a style and an expression intrinsically indigenous.

An awareness of this basic problem later caused Carlos Chávez to effect a complete revolution of the teaching methods at the National Conservatory of Mexico through the setting up of composition classes specifically designed "to develop and exercise the imaginations of the students." Young composers were encouraged to begin writing simple melodies in all scales from the moment of their entrance into the Conservatory. Later they learned part writing and the technique of setting harmony beneath their original melodic lines. And finally, they incorporated all these musical elements into works for the symphony orchestra, which were then given trial performances by student instrumentalists. The idea behind this system was to allow the seeds of personal creativity to germinate into an original, nationalistic school of music before students became too much imbued with the techniques of European masters.

#### Tribute to Chavez

A student himself in these early experimental "workshops" of creative composition, Revueltas—although he was not to follow in the stylistic footsteps of Chávez—always gave full credit in his writings to his distinguished teacher and colleague as the fountainhead of true nationalism in Mexican music. "Carlos Chávez," he maintained, "musician of iron—I always called him that since the days when we worked together—organized the activity and musical production of Mexico."

And, as musicologist Otto Mayer-Serra has pointed out, it was Car-

(Continued on page 133)

**IN HIS BRIEF LIFE  
REVUELTAS HELPED  
TO REVOLUTIONIZE  
MEXICAN MUSIC  
AND DISCOVERED  
HOW TO COMBINE  
LIVING FOLK MUSIC  
WITH  
MODERN TECHNIQUES  
OF COMPOSITION**

The portrait of Silvestre Revueltas on the opposite page is by Angel Zamarripa

lege perfecting himself under Samatini and Felix Borowsky. After making his public debut as a violinist in Mexico City in 1920, he then returned to Chicago for further training under Vaslav Kochansky and Sevik.

Between 1924 and 1926, Revueltas joined forces with Carlos Chávez in a campaign to introduce the tendencies of modern music to the Mexican public "anesthetized by a Beethoven who was prescribed



By HERBERT GRAF

WHEN the first opera house to which the general public was admitted, San Cassiano in Venice, was opened in 1637, the form of the Italian courtly box theatre was established, and it remains dominant to the present day.

Two features clearly expressing aristocratic origin and function distinguish this traditional type of baroque opera house: first, a splendid auditorium in which the audience can be grouped in tiers and boxes, according to social rank, around the central box of the reigning monarch or duke; second, the separation of the stage from the audience by a "picture frame" or proscenium. These same characteristics are preserved in the opera houses of San Carlo at Naples, La Scala at Milan, the state opera houses of Vienna and Berlin, the Opéra in Paris, and the Metropolitan Opera House in New York.

Richard Wagner revolted against this traditional architectural design, which tended to exalt the social spectacle in the auditorium at the expense of the operatic production on the stage. Together with the architect Gottfried Semper he created his own theatre at Bayreuth in 1876. This design, influenced by the amphitheatre, stemmed from an entirely different concept; namely, the idea of providing a democratic opera audience with a functional auditorium in which everyone has a completely unobstructed view of the stage. Except for one imitation, the Prinzregenten Theatre in Munich, Wagner's revolutionary opera house did not

influence theatre construction for some time.

In our century, democracy modified operatic theatre structure to some extent in both Europe and America. Auditoriums were simplified, as in the Civic Opera House in Chicago, the War Memorial Opera House in San Francisco, and new German theatres like Bochum. The separation of the audience from the stage by the proscenium frame, however, has remained the typical feature of opera houses for the last three and a quarter centuries.

The Second World War resulted in the destruction of many European opera houses, yet the traditional recognition of the cultural importance of opera led to their immediate reconstruction. It was remarkable to see how the people of Vienna and Milan, for example, re-

seats, and all have good sightlines. Hamburg and Cologne introduced a new type of box which is a compromise between the old aristocratic family box, with its authentic privacy, and the democratic form of balconies. When these boxes are placed at the sides of the auditorium they make good sense in view of the improved sightlines, but those placed in the center, as at Cologne, seem to satisfy neither functional nor aesthetic requirements.

In all the new German opera theatres, technical equipment and practical planning is of the first order. Nearly all the new operatic stages have (or have provided for) two side stages, one back stage, a corresponding amount of space below stage level, elevator bridges and a turntable. At times, there is a tendency to

## New Opera Theatre

built their opera houses even before they restored their own living quarters. Nobody seemed to mind the spending of tax money for this purpose.

An extensive tour through most of the new European opera houses, and active work by this writer in some of them, led to several interesting observations.

First, the auditoriums of the historic grand opera houses, such as La Scala in Milan or the state opera houses in Vienna and East Berlin, were reconstructed according to their original form. Modernized stages were added, as in the case of Vienna and Berlin, within the original walls; or an improved stage was added to the preserved auditorium, as in the case of the Paris Opéra. But no historic opera house in Europe has been modified, to my knowledge, by the addition of a new form of auditorium.

Second, German municipal opera houses (as in Frankfurt, Hamburg, Cologne and Mannheim) on the other hand, were planned according to newer concepts and in accordance with the size of the population. Accordingly, none of these opera houses has more than 1600

over-mechanization. In Frankfurt, for example, the revolving table embraces the entire stage area and therefore leaves no space for the placing of any scenery but that of the opera actually being performed.

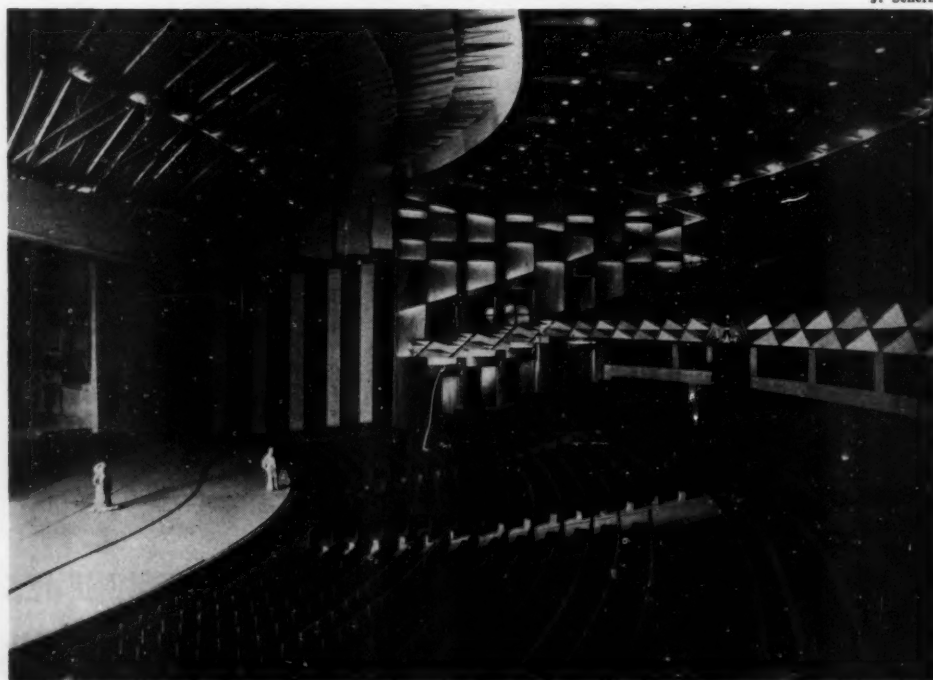
Practically everywhere we find new electrical equipment — particularly electronic switchboards (Düsseldorf), improved projectors, xenon-lamps which make possible stage lighting with pure colors, excellent placement of light-control booths (Mannheim, Frankfurt), cycloramas, sound-control rooms (Vienna), and closed television circuits to facilitate communications within the theatre and coordinate off-stage music.

### Planning for Public Convenience

A great deal of planning went into the layout of public accommodations (entrance halls, foyers and wardrobe), as well as the proper relationship and functional use of rehearsal halls and workshops (for scenery and costumes, properties, wigs, etc.), as seen in the new theatres at Mannheim and Cologne.

While the physical stage equipment of the new German opera theatres is for the most part exceptional, much less is evident in the way of new architectural and technical approaches to production. Bochum, it is true, has an interesting solution of the forestage area with the iron curtain placed between audience and orchestra, thus permitting the use of scenery in the apron zone. At Augsburg we find a movable proscenium of considerable technical ingenuity. Holzmeister's new Salzburg Festspielhaus, presently under construction, will have a movable proscenium which (by means of "Lamellen") will permit the width of the stage opening to be altered from about 46 to 100 feet.

Herbert Graf, well-known director of opera at the Metropolitan and many major European opera houses, has been surveying operatic production abroad on a grant from the Rockefeller Foundation.



J. Scherb



But in general, aside from the "sleigh boxes" of Cologne and Hamburg and attempts to make the forestage area and the proscenium more flexible, little which is essentially new technically has been developed. Nor has much thought been given to the relationship between stage and auditorium, between television (or film) and opera, or between opera school and theatre.

In many respects Sweden seems to be unduly underrated, considering its progressive theatre in Malmö, and the fine Concert Hall and the interesting stage equipment of the Municipal Theatre in Göteborg. Of the new German theatres only the smaller house in Mannheim, which by a flexible arrangement can change the auditorium from a proscenium type to a kind

## Concepts

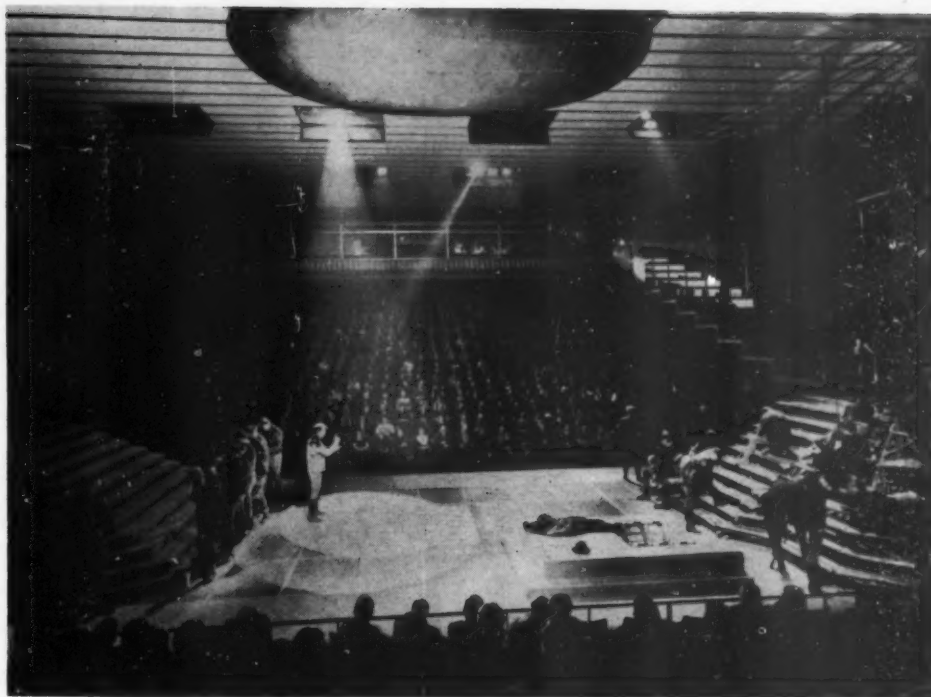
of theatre-in-the-round, is looking toward a new theatrical concept.

In view of present plans for new theatre buildings in the United States, the temptation is at hand simply to imitate the new mid-European opera houses.

Here I would like to put in a word of warning. The form of the European opera theatres clearly evolved from conditions and traditions inherent in the particular countries and cities concerned, as was pointed out in an excellent study by Werner Kallmorgen.\* These premises hardly apply to the operation of any existing opera company in the United States, nor does it seem that they will apply in the near future. In America the conditions of sponsorship as well as operation are fundamentally different.

On the other hand, the operatic scene in the United States contains important germ cells of new progressive ideas. These may in time develop in the direction of new concepts which lie beyond European traditions. Norman Bel Geddes envisioned a new theatrical form more than 30 years ago. Frank Lloyd Wright and

(Continued on page 133)



**European Theatres Old and New**  
 Opposite page, lower left: Model for the new Salzburg Festspielhaus  
 Opposite page, lower right: Wagner's festival theatre in Bayreuth  
 Above: The small house of Mannheim's National Theatre. Here the stage is used without its proscenium, with part of the audience seated in the back-stage area  
 Right: Elevator bridges of Vienna Burgtheater  
 Below right: The royal box in the Teatro San Carlo in Naples  
 Below left: The new opera house in Cologne



Wilhelm Wagner



Troncone

*America should develop a style to suit its needs*





# American Colleges— New Patrons of Music

By ARLAN R. COOLIDGE

**T**HE American college or university is taking over many of the functions formerly performed by private philanthropy in the field of music. This fact, pointed out a number of years ago by the late Professor Roy D. Welch of Princeton University, is becoming increasingly clear.

It is now not uncommon for collegiate institutions to commission orchestral, choral or operatic

Arlan R. Coolidge is professor of music and chairman of the department of music at Brown University, including Pembroke College, in Providence, R. I.

works; first performances are given by university orchestras, choruses or chamber groups; and more and more music of quality reaches college communities by means of concert courses sponsored by departments of music. In fact it is not too much to say that the national collegiate concert audience now numbers over a million listeners. The University of California at Berkeley, alone, has an annual attendance of 90,000 for its programs.

When one adds the magnificent resources of college libraries and

the work of musicological scholars being done in and around them, the picture is both elaborate and impressive.

The purpose of this article is to summarize some of the outstanding activities in music being accomplished across the land in our colleges. The mind turns at once to the thousands of performing organizations and the concerts they present; but a massive unsung student public is also being reached by means of introductory courses for the nonprofessionals who will always be listeners and not performers. Not only the older liberal arts institutions are aware of their duties and opportunities in this area but large state universities and even prime technological institutions such as Massachusetts Institute of Technology provide excellent courses to train the ear and acquaint the student with the great literature of music. In fact a leading reference book for use by such university courses has come from the pen of a member of the music faculty of this top scientific school.

## Use of Tapes in Teaching

The nature of these courses has become relatively similar throughout the country. The ear must be trained to recognize rhythms, meters, themes and formal structures of music and this can be done by lecture demonstrations and careful listening to appropriate recordings; the principal goal, however, is to expose students to complete and representative musical works of many types and of various centuries. The wealth of excellent recordings now available makes it fortunately wholly possible to assign entire works for undergraduate study and in many institutions deeper comprehension is assured by the use in the class and listening rooms of duplicate scores of those compositions considered most important. Already there are institutions making regular use of magnetic tapes in connection with introductory courses. At Michigan State University whole assignments of music are transferred to tape along with verbal comments of the instructor and these are run off repeatedly for student study in rooms especially set up for the purpose.

## Large Record Libraries

The record library and now the material for tape recorder are a major item in music education on the higher level. Statistics are not at hand but the collections at many colleges comprise many thousands of records. Brown University where the writer is active has over 10,000, some of them of great rarity; and large and unique holdings are in use at the University of North Carolina, the University of Michigan, Smith College and elsewhere.

Nearly a generation ago there was much thought devoted to blanket courses in the fine arts. The departments of music, art, literature and drama collaborated to present the high points of their dis-

ciplines in large lecture courses for the general student. These attempts were based on the highest artistic motives and presented excellent material, but limitations of time watered the content of any one area to such an extent that a dangerous superficiality often resulted. Courses of this kind were in vogue in colleges in the Middle West, particularly, and attested to the belief in the need for reaching the large armies of students who were excluded for various reasons from active participation in the arts.

## Music Courses Indispensable

Today there is an even wider acceptance of this belief and hardly a college exists whose curriculum does not include a course designed to acquaint the non-performer with masterpieces of the musical art. Such a course, probing within the single area of music, can be more effective than one hoping to bring an understanding of several arts in the brief span of a semester or a year. Since this is the special province of the liberal college it is not surprising to find prime examples of such introductory courses in the East where Harvard's and Radcliffe's Music 1 has been a model through the years and where at Yale, Princeton, Brown, Vassar, Smith, Dartmouth, Bowdoin, Wesleyan, to name only a few, large numbers of students grasp fundamental musical principles and make the close acquaintance of a broad segment of the literature.

However, this is no longer a regional matter, as visits to colleges in many sections of the country easily prove. Effective teaching of the general student goes on at the Universities of California, Maryland, North Carolina and Columbia where special reference texts have been developed, and one could include Cornell, Carlton, Pomona, Kenyon, Juniata and dozens more. At Park College an Introduction to Music course is required for graduation.

## Earlier Training Needed

One could wish for a wider acceptance on the secondary-school level of the principle that students generally should be provided with regular opportunities to come in contact with concert music. Many problems in our artistic life as a nation and on the community level would be near a solution if we could start early enough in our schools in training intelligent listeners as well as performers. With education being coldly judged in the light of the demands of the new space age, it behooves all musicians to make the wisest and most efficient use of the time allotted to them. There is evidence to show that the colleges have been in the forefront in ministering the musical gospel both to the performer-creator and to the non-performer-listener. A healthy musical climate demands many more of the latter.

But the college does not turn its  
(Continued on page 120)

# Antony Tudor

**A revolutionary figure in ballet who has worked with tradition**

By ROBERT SABIN

AT Christmas time in 1914, just a few months before European civilization was shaken by the first world war, an observer gifted with a vision of the future could have sought out an eager young boy of six at the Christmas pantomime beloved by all London children. In outward appearance he was just like hundreds of other children in the theatre, but this particular boy was drinking in the performance with a thirst that was destined never to be quenched and that was to lead him to a unique and lofty place in the modern theatre. For it was there that Antony Tudor had his first taste of the magic of the stage.

Looking backward, it seems that fate had its hand upon him from the time he was born, although he was almost 20 before he found his way into the world of dance for which he was destined. There was nothing in his immediate environment that spelled ballet or theatre. He was born in a lively but scarcely esthetic or fashionable section of London, only about ten minutes' walk from the old Sadler's Wells Theatre, where he had seen the pantomime. And although he was deeply stirred by the performances he saw and felt drawn towards the theatre even in his early years, it all seemed very remote from the life he was leading.

## Childhood Memories

Some of these childhood memories have remained vivid to this day. He remembers a song, "Follow the Footsteps in the Snow", which accompanied a sort of snowflake ballet danced by a group of girls. At the Marlborough Theatre he saw Loie Fuller or one of her imitators in a spectacular "Fire Dance", "Golden Dance", and a vision called "Under the Sea". His parents took him to a music hall at which he saw *tableaux vivants* and "Grecian" plastique. He began to buy dance magazines and he heard of

Pavlova. One day, when he was still in his early teens, he paid his first visit to Covent Garden and had his first glimpse of Pavlova. He stood in line for about four hours in the cold to buy a gallery seat for a matinee. Her first appearance was in the "Fairy Doll", but the Gavotte and the "Dying Swan" were naturally there, as ever, and equally part of the enchantment cast by the sorceress, as he describes it.

But he still had not the slightest notion of how one learned to dance or where to study. It was the red and gold, the magic, the evocation of the theatre that bewitched him in his early years. His first actual contact with it came through local amateur dramatic societies in his native London. He first joined the society attached to his local church and then the City Literary Institute, which might be compared to our Cooper Union in New York. Soon he was a member of the St. Pancras People's Theatre, which staged a different play every weekend throughout the winter at its own small theatre. (Maurice Evans came out of this organization.) It was in the district of St. Pancras that Bernard Shaw had acquired the practical experience as a vestryman that was to serve him so richly in his plays, a generation earlier.

## First Dramatic Role

Tudor's first dramatic role was Malvolio in Shakespeare's "Twelfth Night". In spite of a bad voice and a strong cockney accent (Tudor describes himself as "pure cockney") he enjoyed acting tremendously. He developed a passion for Shakespeare that was to abide with him, and it is not surprising that after he had at last found himself in ballet, a few years later, in 1931, he was dancing the role of Malvolio in his own ballet "Crossgarter'd", which he based upon "Twelfth Night". And 12 years

Antony Tudor (upper right) broods over characters from three of his ballets. Left to right: Alicia Alonso and Tudor in "Lilac Garden"; Tudor and Nora Kaye in "Pillar of Fire"; Nana Gollner and Hugh Laing in "Undertow"



after that, in his "Romeo and Juliet", of 1943, he created the most Shakespearian ballet of our time—Shakespearian in its curious blend of renaissance passion and color with English irony and perspective, Shakespearian in its music and felicity of numbers, Shakespearian in its lyrical purity of line and human depth.

In these student years, Tudor had his first contact with dance technique. The athletic program of the school he attended was carried out on the playing fields of North London, and to get there he had to take a streetcar, which passed a triangular building at a street intersection that always attracted his attention. For through one of the windows he could see people "cavorting", as he probably put it to himself at that time. It was one of those catch-all dance schools (plentiful enough in this country, too), which teach "tap, toe, acrobatic and ballroom". Tudor finally nerved himself to make inquiries, and he took a course of 12 lessons that mixed a kind of ballet with acrobatics.

## Exercises on His Own

He began to practice exercises by himself. His collection of dance magazines grew rapidly, and as he looked at pictures of Pavlova in front of the sphinx, Pavlova clad in a sari in India, Pavlova in a bull ring in Mexico, he reflected that as a dancer he might be able to see the far corners of the earth. As an actor he would have much less chance. He was working as a clerk, but he took ballet lessons on Saturday afternoons. He was in his second year with the St. Pancras People's Theatre, and he was assigned to create the dances for the Christmas Show, which, as he remembers them, consisted largely of swinging a girl around violently to Grieg's "Hall of the Mountain King".

(Continued on page 71)



# THE HOUSE OF RICORDI

BY PETER DRAGADZE

**I**N EVERY HOME where there is a singer or musician, in every library where there is music, and of course, in every opera house in the world, the name of "Ricordi" is to be found. And yet how many people have realized that this is more than just the name of a store that sells music? How many have stopped to consider that, without Ricordi, much of the great and beautiful music that we hear daily might have been lost to posterity?

Like many great things, the Ricordi tradition and publishing house started in a very small way. It was founded in Milan on Jan. 16, 1808, by Giovanni Ricordi, a poor violinist earning a few lire a day playing in the orchestra of the Teatro Gerolamo. At the same time, Giovanni was also a copyist at La Scala, and one day while he was writing out orchestral parts he noticed that large quantities of manuscripts of operas, most likely performed only once or twice, were being used to prop up the scenery or steady a broken chair or piano leg. It seemed wrong to him to throw away the results of the labor of so many composers, who probably had received only 30 or 40 lire for their months of work and inspiration. From these musty, yellowing pages, he thought of a way to help both himself and these unfortunate musicians.

At that time the composers sold their finished work to the impresario who financed the performances at the opera houses, and, as a general rule, the scores were discarded and forgotten after the work had been given. Giovanni conceived of the idea of printing these scores and selling them to several other impresarios at a reasonably low price and splitting the profits with the composers.

He knew that the best printing was done in Germany, and in a matter of a few days he had made all arrangements to leave for Leipzig. It was there that he obtained employment with the celebrated firm of Breitkopf & Härtel. After a year's absence, he returned to Milan armed with a small printing press, a wealth of knowledge, and enormous courage, and printed



## Composers Who Were Aided By the House of Ricordi

Upper left: Rossini

Center left: Donizetti

Upper center: Bellini

Above: Verdi

Left: front page of "Il Trovatore," published by Ricordi

his first piece of music, "Le quattro stagioni", a song for voice and guitar.

For financial reasons, he also returned to his work at La Scala, where he was engaged as copyist, prompter and coach for the magnificent sum of 300 lire for the entire season. When his time at La Scala was completed, he took as part payment all of the old scores and manuscripts that were lying around the theatre. These became the nucleus of his publishing business.

He then formed a partnership with a certain Felice Festa who, however, withdrew his share of the capital (100 lire) after five months because business was going badly. Not downhearted, Giovanni soon found another, more reasonable financier, and by 1813, Casa Ricordi had already issued 800 publications.

Up to this time, Giovanni had done all of the editorial work himself in his house in Via Giovasso (still standing). It was there that he also did all of the copying, printing, and engraving; but now the work became too great for him to handle alone, and so, in addition to his son Tito, he took in as associates Francesco Lucca and Pietro Clausetti, both editors in their own rights.

#### Establishment of Copyrights

The prosperity of the house grew and Giovanni established for the first time in history a fixed scale of "author's rights" and "copyrights" for music, which until then had been the property of anybody who cared to take the time to copy the original score. By his side were his principal composers, Rossini, Bellini, and Donizetti, whom he had supported financially during their student days.

In 1838 the House of Ricordi published their first grand catalogue in Italian, French and German, stating among other things that the firm had more than 10,000 pieces of music available.

On March 15, 1853, nine days after the public at the Fenice Theatre in Venice had whistled at and booed the world premiere of "La Traviata", Giovanni died. Nobody, however, had had the heart to tell him about the terrible failure, and the letter that Verdi wrote to him stating "the premiere was a fiasco—a decisive fiasco—I do not know whose fault it was—it is better not to speak about it anymore" was never shown to him.

Tito took over the business and frequently visited Germany and England to acquire more and more printing machinery and to learn the latest printing techniques. He in turn was helped by his son Giulio, who was to become the most famous of the Ricordi family, partly through his association with Verdi, Puccini, and Wagner.

#### Friendship with Musicians

The Ricordi family were, above all else, sincere friends to all of their musicians, and it was this policy that was responsible for the eventual great success of their enterprise. How many operas were born and modified following discussions between the editor and composer? The libretto of "La Bohème" first saw the light of day in Giulio's office, and Illica, one of the librettists of the opera, records in his memoirs the agitation of Puccini on this occasion, who at the first meeting bit all of his fingernails down to the quick and had to go immediately afterwards to have a manicure.

The relationship between Ricordi and Verdi, however, was quite different. Verdi was a man who knew and was confident of his own value. He asked no help or advice from anybody, and only requested that his wishes be entirely followed without discussion. Just before the premiere of "La Forza del Destino", he wrote to Tito Ricordi: "Dear Tito—I will come to Milan myself to direct the rehearsals of 'La Forza del Destino', to change the finale and one or two other small points of the opera. I do not



Giovanni Ricordi (1785-1853)



Tito Ricordi (1811-1888)



Giulio Ricordi (1840-1912)



Tito Ricordi (1857-1934)

## 150 years old, it is a part of operatic history

want to have anything whatsoever to do with the direction of La Scala. I only want to get my opera onto the stage and then to go away from Milan after the first night. I give you the rights to this new opera and only ask, if requested, that you give a copy to the Theatre of St. Petersburg in Russia. In compensation I require: 1) Author's rights as you gave me for 'Don Carlo', 2) 15,000 lire in cash. If you agree to my proposition, very well—if not, then tell me so quite frankly and the whole matter will be closed". Tito realized the greatness of the maestro and sent him an open contract in which to dictate his own terms.

After the death of Giulio another Tito entered the firm. However, after a short time he gave up most of his interests in the business to his father's partners, Renzo Valcarengi and Carlo Clausetti. Their sons, Guido Valcarengi and Eugenio Clausetti, are the present directors of the Ricordi headquarters in Milan. Before he retired, however, the last Tito was responsible for expanding the firm all over the world; and today in almost every corner of the globe one can find a Casa Ricordi, offering 130,000

pieces of music among which are 2,000 operas and 500 symphonies.

The family could not, however, keep away from the publishing business for long, and Tito's nephew, Camillo, returned to the firm and was vice-president until his death in 1953. Following his death, Guido Valcarengi said that as long as there is a Ricordi, we must have him with us; and Camillo's son Carlo Emanuele, known to friends and musicians as young Nanni Ricordi, joined the firm immediately after graduation two years ago. After learning the business in the New York branch for one year, he returned to Milan to take charge of the newly founded Ricordi Recording Company, whose first big work has just been completed—a full-length "Medea", with Maria Callas, and the La Scala Orchestra conducted by Tullio Serafin.

Let us sincerely hope that this young descendant of Giovanni will make as great a success as his great ancestor. Let us also take this opportunity to wish happy birthday to Casa Ricordi, whose 150th anniversary fell on Jan. 16, 1958.





Emma  
Bardac  
Debussy

## letters to

**I**T is almost with surprise that we realize that the end of March will mark the 40th anniversary of Claude Debussy's death. Although his music is representative of a whole period that is much different from our own, it contains an ageless and prophetic quality, and today the youngest and most progressive composers in France rightly regard Debussy as their spiritual forerunner, whereas they would not willingly associate themselves with some of his intermediate so-called followers.

But if, at the present time, his music is gaining in retrospect, the myth of the man himself has become blurred and has been distorted beyond recognition.

For the last 30-odd years, every biographer of Debussy, culminating with Victor Seroff, has dipped into the comprehensive studies of Claude Debussy and his times by Léon Vallas, who was never a friend of Debussy, but who knew well his first wife, Lily Texier. Many of Debussy's former friends and acquaintances turned their backs on him at the time of the scandal, when the beautiful erstwhile mannequin, Lily, attempted suicide as it became obvious that Debussy was deserting her for Mme. Emma Bardac (née Moïse). And Vallas has somehow succeeded in perpetuating the myth that Debussy, "with all his genius and all his unpleasantness", married Emma for her money and for her social position. But Debussy's intense dislike of society and the "vie mondaine" of Paris and elsewhere is in strange contrast to this contention, whereas Emma herself relinquished a brilliant social life and the comfortable fortune of her husband to marry Debussy. We also discover that the five brief trips that Debussy spent between 1910 and 1914 in conducting his works, were primarily undertaken, for he disliked conducting, to ease some temporary financial burdens in his household, and this probably explains why Emma did not accompany him.

### Two Who Knew Debussy Well

Were Debussy alive today, he would be nearly 96, and his contemporaries, as well as many of his juniors, have already vanished from the scene, including his daughter Chouchou, who was to outlive him by only a year. Of his immediate circle, there are now only two survivors. One is his stepdaughter, Mme. de Tinan, the daughter of Emma by her first marriage and half-sister to Chouchou, who as a girl lived with the Debussys for six years before her own marriage, and who was to comfort her mother in the tragic years of her double bereavement.

The other is Pasteur Vallery-Radot, grandson of Louis Pasteur, and one of Debussy's most faithful younger friends. It was he who, on a few days leave from the army towards the end of World War I, was at Debussy's bedside with Emma when the composer died. Both these persons remember vividly the happy atmosphere in the house at 24 Square du Bois de Boulogne (now off the Avenue Foch), where Claude and Emma lived with their daughter, Chouchou. And it is Mme. de Tinan who recently published for the first time the French edition of Debussy's letters to his wife Emma\*, which have been in her possession since her mother died in the 1930s, together with an introduction by Pasteur Vallery-Radot.

Anxious to talk to someone who had lived under the same roof with Debussy for a number of years, I called on Mme. de Tinan in her Paris flat, where she lives surrounded by souvenirs of Debussy and her mother. Here she treasures some of the Chinese ornaments and Japanese prints with which Debussy liked to surround himself, including the Japanese lac-

quer painting that inspired the "Poissons d'Or", now owned by Mme. de Tinan



quer painting that inspired the "Poissons d'Or", as well as some of the first editions of Debussy's works in the binding that Emma had specially made for all his music.

Mme. de Tinan explained that it was after the premiere of "Pelléas et Mélisande" (and not before, as erroneously stated in some biographies) that Debussy first met Emma. It was the young composer, Raoul Bardac, Emma's son by her first marriage and the brother of Mme. de Tinan, who first brought Debussy to her home, which was frequented at that time by such personalities as Ravel, Fauré, Koechlin, Pierre de Bréville, and Messager. Emma Bardac, a sensitive and cultivated woman of great charm, was an amateur singer and pianist and a generous hostess to musicians, whom Fauré considered to be the finest interpreter of his "La Bonne Chanson", which was dedicated to her. Raoul Bardac had told his mother that she must meet Debussy, whom he considered to be the most outstanding musician of his time, and of whom he was to become a pupil and life-long friend.

### Period of Extreme Happiness

From the moment that Debussy and Emma met, it was as if they were destined for each other. There followed for Debussy a period of extreme happiness and enthusiasm, interspersed with dreadful torment and indecision, until the final break with Lily Texier and the double divorce. At this time both Debussy and Emma were 41.

Following the divorces, the birth of Chouchou and the marriage of Claude and Emma, many of their former friends and acquaintances deserted them. This presumably was no great hardship for Debussy, who preferred the intimate to the large social gathering. Small dinner parties were to replace Emma Bardac's former mondaine *salon*. Among frequent visitors to the Debussy's home now were Eric Satie, André Caplet, Roger Ducasse, D'Annunzio, Falla, and—later—Stravinsky, as well as Pasteur Vallery-Radot, Inghelbrecht and Walter Rummel.

It was Mme. de Tinan's original intention to allow Debussy's letters to her mother to be published only several years after her own death. But as she saw the legend of Debussy's "marriage for interest" growing uncurbed, she decided to have the letters published without further delay\*; and it is to be hoped that

\*"Lettres de Claude Debussy a sa femme Emma", présentées par Pasteur Vallery-Radot de l'Académie Française. (Flammarion, Paris, 1957).

By  
CHRISTINA  
THORESBY

## Emma - a myth exposed

arrangements can soon be made to make the letters and introduction by Pasteur Vallery-Radot available in English, for they make fascinating reading.

This correspondence is not very extended, as after their marriage Debussy and Emma were seldom separated. It consists of the almost daily letters and telegrams, altogether about 60, that Debussy sent to Emma, together with a letter and some postcards to Chouchou (one of these is signed "LEPAPADECHOUCHOU", during the five journeys he undertook abroad to conduct his works, in 1910, 1913 and 1914.

Among the papers of her mother, Mme. de Tinan also found some charming short notes that Debussy was in the habit of sending to his wife from his study by the hand of a servant or with Chouchou, in the event of a birthday, or for Christmas or the New Year, or simply because it was a beautiful morning in Spring. One reads: "Will you come? I am really too lonely. Your Claude". Another accompanying a gift reads: "From your young

Right: Debussy with Chouchou, his daughter, outside his home at 24 Square du Bois de Boulogne



Far right: Chouchou with Xantho, the Debussy's collie, in 1916

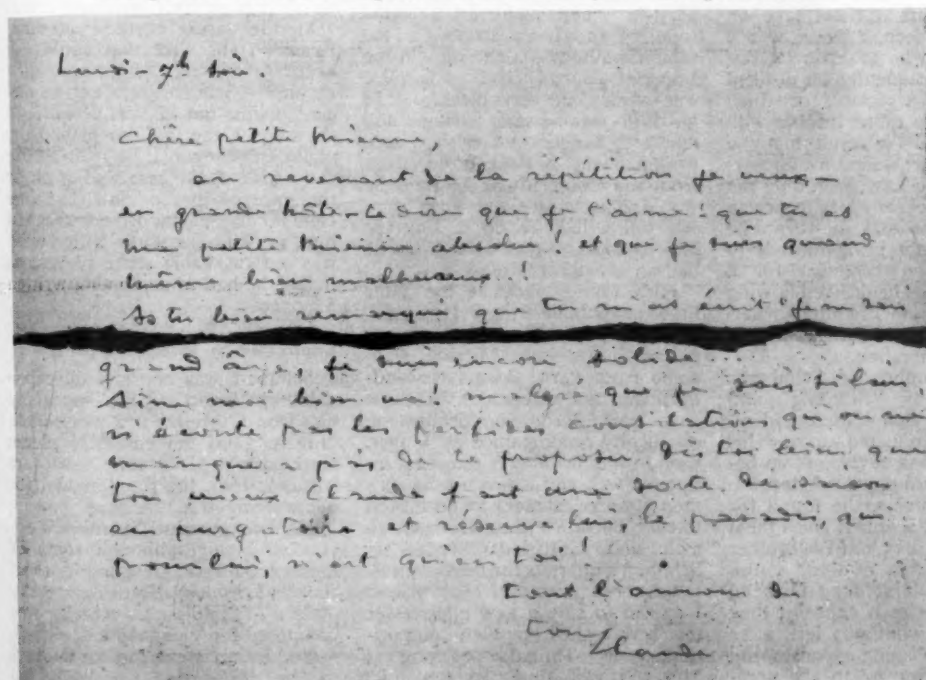


lover and your old husband. Total: Claude Debussy". One morning he kissed Chouchou and sent her to her mother with this note: "I shall not wait any longer to send you my morning kisses; you will find them in Chouchou's hair". These notes, some of which are

included in Vallery-Radot's introduction, were to become, at first more frequent, and towards the end rare and almost illegible, as Debussy's illness advanced and he lay slowly dying of cancer of the throat during the last months. On one occasion Debussy sent little notes from his sickbed to Emma who was also ill in bed in another room.

When one considers that Debussy and Emma were married in 1905, Debussy's letters and telegrams, written between 1910 and 1914, bear witness to an intense relationship and a mutual dislike of being separated that is more commonly found among newly-weds. There are also many delightful glimpses, both amusing and distressing, of his experiences in rehearsal and in the succession of lonely and anonymous hotel rooms he was obliged to sleep in during his travels.

Excerpts from one of the composer's letters to Emma, his "chère petite Mienne"



"Regarde bien mes yeux"

From Vienna on Nov. 30, 1910, we read: "But I assure you that had I known all this, I would not have given 'Ibéria', as except for a miracle, it will be a makeshift . . . Half of my influence is lost as I cannot speak to these people from my heart. There have been moments when I wanted to say to them as Chouchou does: "Regarde bien mes yeux". And that was to be, in fact, the miracle: that they understand my eyes . . . Very selfishly, I have the added sorrow of not being able to unburden myself of these misfortunes to you . . . Just now, I kissed your two photographs . . . Impossible to tell you both how much and how I love you".

Outside of the Debussy family, we have only recently learned the meaning of the mysterious (Continued on page 118)





## Schubert as Viewed By a Close Friend

As a song writer Franz Schubert has brought to light so much that is new, interesting and of real worth and has made such a stir by the quantity of his splendid creations, and this not only in his native city of Vienna and in the provinces of our widespread monarchy, but also in all the districts of Germany and even in France, that it will not come amiss to the many admirers of his muse to receive some information regarding the musical activities, the mode of life, the character and artistic opinions of the all too young deceased from one of his boyhood friends and fellow music-students.

I made Schubert's acquaintance in the year 1815 at the Imperial Court *Kapellmeister* Salieri's, who had already given him instruction for several years in thorough-bass and in composition. As I also became a pupil of Salieri's, through the intervention of Count Moritz von Fries, I had the opportunity of meeting Schubert two or three times a week over a period of several years. In addition to this we

This reminiscence is taken from "Schubert: Memoirs by His Friends", collected and edited by Otto Erich Deutsch. It is reprinted here through the courtesy of The Macmillan Company, which will issue the book this spring.

Anselm Hüttenbrenner (1794-1868), was a boyhood friend and fellow-pupil of Schubert. After his musical studies in Vienna he became bailiff on his father's estate and director of the Styrian musical society. His recollection here was written for Liszt in 1854.

visited each other very frequently, grew fond of one another, and became intimate friends and brothers.

Schubert's outward appearance was anything but striking or prepossessing. He was short of stature, with a full, round face and was rather stout. His forehead was very beautifully domed. Because of his short sight he always wore spectacles, which he did not take off even during sleep. Dress was a thing in which he took no interest whatever; consequently he disliked going into smart society, for which he had to take more trouble with his clothes. As a result many a party anxiously awaited his appearance and would have been only too glad to overlook any negligence in his dress; sometimes, however, he simply could not bring himself to change his everyday coat for a black frock coat; he disliked bowing and scraping, and listening to flattering talk about himself he found downright nauseating.

Quite a number of Schubert's songs, including "Erlkönig" and "Gretchen am Spinnrade", had already been circulated among his friends in Vienna several years before one of them appeared in print. No publisher was to be found for them, even had Schubert given them away for nothing. My brother Josef had the first of these songs, which were published by Diabelli, engraved at his own expense; they sold well and what was left, after paying the publishing expenses, my brother handed over to the com-

By

ANSELM

HUETTENBRENNER



Photos by Helmut Wolter

Above: Three friends: Johann Baptist Jenger, Anselm Hüttenbrenner, and Schubert—after a colored-pencil drawing by Josef Teltscher. Left: Schubert—after an engraving by von Passini

poser who, for the most part, was penniless and who now at last earned a small reward for his effort.

—When Diabelli saw that there was a continually increasing demand for Schubert's songs he offered the composer, who was becoming steadily more popular, 200 fl. V.C. for each book, as a result of which Schubert's straitened circumstances were brought to an end and he found himself in a position to devote himself to composition free from care. Prior to this he had been obliged to teach children their A.B.C. at a suburban school and, in addition, to give music lessons, unwillingly and for a trifling sum, in order to make enough money for board, lodging and clothes. When I visited him for the first time, and it was winter and extremely cold, I found him in a dimly lit, damp, unheated little room; he was sitting wrapped up in an old, threadbare dressing-gown, freezing with cold and—composing.

### Weak but Pleasant Voice

As a pupil at the Imperial Seminary in Vienna Schubert attended some of the Latin classes; at the same time he was a choirboy at the Imperial Court Chapel. His voice was weak, but very pleasant. In his 19th year he sang baritone and tenor; at Salieri's, when they used to sing *prima vista* out of old scores from the Court Music Library, he would, if necessary and when there was not a lady to do it, sing the alto or soprano part as well, as he had an extensive falsetto.

Also taking part, at the same time as Schubert and I enjoyed Salieri's instruction, were the composers Stuntz from Munich, Panzeron from Paris, Assmayr, Randhartinger and Mozartti. In those days Karl, Baron von Schönstein, excellently accompanied by Jenger, used to sing Schubert's songs exceptionally well and it was not uncommon for the listeners to be moved to tears; Barth, Nejebe, Götz, Gymnich and Gottfried excelled in Schubert's quartets for men's voices.

Schubert, Assmayr, Mozartti and I agreed to sing a new quartet for men's voices, of our own composition, every Thursday evening at Mozartti's, who kindly acted as host

—On one occasion Schubert came without a quartet but, as he received a slight reprimand from us, he immediately wrote one in our presence; Schubert attached very little importance to these small *pièces d'occasion* and scarcely six of them can still be in existence.

On these Thursdays we four also used to sing the quartets for men's voices by C. M. von Weber, then very popular, as well as a number by Konradin Kreutzer, whose compositions Schubert thought a great deal of. For Beethoven, to whom Schubert had unrestricted access, he felt the highest regard. A new sonata or symphony by this Lord of Music was for Schubert the most blissful delight. Every bit as much did he admire Handel's mighty spirit and in his leisure hours he used to play his operas and oratorios from score with great avidity. From time to time we made the task easier for ourselves by Schubert taking over the higher parts and I the lower ones at the piano.

—Sometimes, when playing through Handel's works, he sprang up as though electrified and cried: "Oh, the daring of these modulations! Things like that could not occur to the likes of us even in a dream!"—Schubert was not an elegant pianist but he was a safe and very fluent one; he also played the violin and the viola; he read all the clefs with equal ease and even in the mezzo-soprano and baritone clefs no note of importance escaped him, just like our Papa Salieri who was a remarkable score player, as indeed he had to be, having written 52 operas.

### Captivated by Mozart's Operas

Schubert was enormously captivated by Mozart's operas, especially by "Don Giovanni", "Zauberflöte", "Figaro" and the ensemble pieces (numbers in "Idomeneo") Mozart was, for him, the finest model for opera composers.

He did not value Cherubini's operas so highly, although some of these, too, have great merit, especially "Les deux Journées", "Lodoiska", "Faniska", which was composed for Vienna and "Médée". —But Salieri went too far in say-

(Continued on page 170)

By  
EVERETT HELM

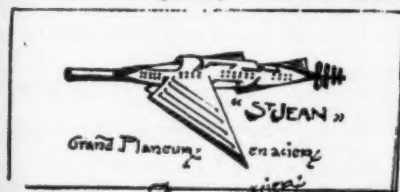
# SATIE—STILL A FASCINATING ENIGMA

IF Erik Satie is today a more or less forgotten man, the reason is probably to be found in the enigmatical quality of his music, his writings and his life. During the more than 30-year interval that has elapsed since his death in 1925, very little progress has been made towards a solution of the enigma Satie and, as a matter of fact, very little effort has been made in this direction. It is a difficult problem at best, and few have made the effort to understand; his inconsistencies may have appeared too great, the rewards too meager.



The generally-held opinions of the man Satie are that he was a clown, a *farceur* or a semi-lunatic. As a composer he is most frequently dismissed as a charlatan or an incompetent, who occasionally, as if by chance, wrote something vaguely original.

This is not the place to discuss, refute or enlarge upon these questions. Suffice it to say that the present writer finds the music of Satie highly original and his personality fascinating—not in spite of, but because of, its apparent contradictions. This highly-complex nature, sensitive to a degree, cannot finally be explained; that is part of its fascination. It cannot, probably, be entirely understood, even by those who knew him best (and even they did not know him really well). But it can somehow



be sensed, both intuitively and intellectually; for the intellect can "sense" things quite as well as the emotions. Through familiarity with Satie's life, his music and his writings, one can bring oneself in tune with his admittedly strange ways of expression and enter, as it were, into his world.

To do this is an exceptionally rewarding experience, for Satie's world is a vast one—the vaster because of its indefiniteness. There are no boundaries in it, no well-organized systems of highways, no signposts telling us precisely where we are and where we're going. There are only hints, understatements, overstatements and statements that seem, and sometimes are, meant to confuse.

Satie's aversion to the academic in any form, to the crass and to the platitudinous led him to

say almost everything he considered important by indirection. His sensitivity, which sometimes seems to verge on timidity, resulted in his avoiding the categorical, the pretentious and the heavy-footed as he would the plague. His fundamental sincerity made him often appear insincere to the casual observer.

Thus it was that Satie turned to wit, humor and parody to express what he felt most deeply. It would be a mistake, however, to imagine that all his wit is "significant". He was endowed with a sense of humor that delighted in fun, and even nonsense, for its own sake. So we have actually two kinds of Satie humor, and often the two are intermingled, as were the traits in his character. On the one hand, he had a simple, almost child-like nature; on the other he was complicated, difficult and sophisticated. Becoming acquainted with Satie's prose writings is one of the most effective ways of gaining an insight into his character, his way of thinking and his music.

Satie's humor might be said to lie in two main directions: in the ideas themselves, and



in the way he expresses them. Needless to say, a portion of the latter is lost in translation, for his use of the French language is personal and imaginative. Many of the Satieisms are translatable, however, and the ideas remain very much the same. (We shall avoid any quotations here that lose too much of their flavor when rendered in English).

One of Satie's amusing eccentricities was his habit of jotting down odd sentences on bits and pieces of paper, many of which were found after his death. A typical example is reproduced the translation follows:

Our business principle: new wares made from old.

Our pieces are guaranteed to be without fifths or octaves.

The firm accepts harmonic repairs.

The firm's composers use only old harmonies, proven by long usage.

In the taste of today.

All our modern music has been carefully re-touched by our employees.

We specialize in repairing music.

We wish to inform our clients that we have just purchased a large assortment of symphonies. These symphonies, revised and corrected in our studios, will be put into first-class condition for our distinguished clientele.



Our firm is anxious to please everyone and will welcome all suggestions and put them into immediate effect.

— A symphony? Here you are, madame.

— It doesn't seem to be very amusing.

— We can supply it arranged as a waltz, and with words. It is being played in all the cafés.

In his lifetime Satie produced innumerable slips of paper similar to calling-cards, bearing humorous or grotesque inscriptions and frequently illustrated by remarkable drawings and designs. Many of them contain a sharp barb, such as the inscription: "Brutes of war, hordes of false patriots, assassins and traitors. Terrible gangs." Others are little jottings of pure fantasy. The drawings sometimes have a macabre, Kafka-like quality.

Satie's penchant for unusual titles dates back to some of his earliest works ("Gymnopédies", 1888; "Gnossiennes", 1890). The first work to bear a comical title, however, are the "Three Pieces in the Form of a Pear" (1903). One day Debussy advised Satie to develop his sense of musical form. A few weeks later Satie returned with these pieces for piano duet. Other works followed with curious titles: "Aperçus désagréables", containing a beautifully parodistic chorale and fugue; "En habit de cheval", "Trois Préludes flasques (pour un chien)", "Descriptions automatiques", etc.

The commentaries accompanying many of



Satie's works are often most amusing and droll. Here is one of them:

## Heures Séculaires et Instantanées

To Sir William Grant-Plumot, I dedicate winsomely this collection. Up to now, two figures have surprised me: Louis XI and Sir William: the first by his quaintness and guilelessness; the second by his unremitting immobility. For me it is an honor to pronounce here the names of Louis XI and Sir William Grant-Plumot.

## I. Malignant Obstacles.

This vast part of the world is inhabited by only one man: a negro. He is bored to death from laughing.

The shadow of the eternal trees marks the hour 9:17.

The toads call to each other by their own names.

In order to think better, the negro holds his cerebellum in his right hand, of which the fingers are outstretched. From a distance he seems to be a distinguished physiologist. Four unnamed serpents enthrall him, suspended from the skirts of his uniform, distorting the combined grief and solitude. On the banks of the river an old man-



grove washes slowly its roots, disgustingly dirty. It's not a propitious time for lovers.

## II. Morning Sunset (at Noon)

The sun rose early and in a good temper. The heat will be above normal, for the time is prehistoric and stormy.

The sun is high in the heavens; he seems to be a good fellow. But let's not be taken in. Perhaps he's going to burn the crops or deliver a sudden stroke—sunstroke, of course. Behind the shed, a steer is eating himself sick.

## III. Panics of Granite

The clock of the old abandoned village is also preparing to deliver a sudden stroke: the stroke of 13 hours.

An antediluvian rain breaks from the clouds of dust; the huge sneering woods pull each other by the branches, while the rough granites jostle each other and don't know how to keep out of each other's way.

Thirteen hours is about to strike, under the guise of: one o'clock in the afternoon. Alas! It's not at all the legal time.

In general such "Program notes" are intended as parodies pure and simple; there is not the least connection between them and the music they precede. Similarly, the phrases and comments that so often accompany the piano music of Satie have very little to do with the music itself. Their purpose, indeed, is not at all clear, for they are not meant to be read aloud during the performance. Satie wrote: "I forbid the reading aloud of the text during the performance. Every infringement of this rule will provoke my righteous wrath against the malefactor. No exception will be made."

Yet even if there seems to be no definable purpose to these commentaries, they belong somehow with the music in an irrational way.

## Not a Surrealist

Satie's humor might sometimes be taken for "meaningful" surrealism if one didn't know Satie better. His nature, however, was not that of a surrealist, and works such as "Embryons desséchés" are surely meant to be enjoyed as a good joke rather than searched for hidden meanings of deep significance.

Each of the three pieces in the set "Dried Embryos" bears a title and is preceded by a short "program note". The first is called "d'Holothurie", and the note informs us: "The ignorant call it 'sea-cucumber'. The Holothurian usually climbs about on stones or in rocky places. Like the cat, this marine animal purrs; moreover, it spins a disgusting sort of silk. The action of the light seems to disturb it. I observed a Holothurian in the bay of Saint-Malo." The music, extremely simple and transparent, is accompanied by short remarks, such as: "Morning walk . . . It's raining . . . The sun is in the clouds . . . Well . . . A little purr . . . What pretty rocks! . . . It's good to be alive . . . Like a nightingale with toothache . . . I have no tobacco . . . fortunately I don't smoke . . ." etc.

The second piece is entitled "d'Edriophthalma" and the note states: "Crustaceans with sessile eyes—that is to say, without a stem, and immobile. Very sad by nature, these crustaceans live, far from the world, in holes pierced in the cliffs." The running commentary to the music reads: "They are all together . . . How sad it is . . . A family father speaks . . . They all begin to cry (quotation of the famous mazurka by Schubert) . . . Poor creatures . . . How well he spoke! . . . Large groan . . ." The "Schubert mazurka" (which of course doesn't exist in the first place) proves to be a phrase from Gounod.

The third piece in "Dried Embryos", "de Podophthalma", bears the introductory note: "Crustaceans with eyes mounted on mobile stems. They are adroit, tireless hunters. One finds them in all the seas. The flesh of the Podophthalma constitutes a savory form of nourishment." The commentary is this time

loosely connected with the music: "Off to the chase . . . Ascend . . . Pursuit . . . An advisor . . . He's right! . . . Stop . . . To charm the wild fowl . . . What is it? . . . The advisor . . . The advisor . . . Obligatory cadence (by the Composer)."

This is a thoroughly "tongue-in-cheek" movement. The extended cadence is banal to a degree, consisting almost exclusively of tonic chords in various registers, with occasional dominant sevenths. The "advisor" is given a "leitmotiv"; the folksong "Il était une bergère" is quoted at one point. As in most of Satie's piano music, the notation is without barlines.

In 1912-13, Satie contributed a series of short articles to the *Revue de la Société Internationale de Musique* under the general title "Mémoires d'un amnésique". These delicious little masterpieces, combining wit, irony, nonsense, surrealism, humor and parody, provide an excellent clue to Satie's way of thinking and indirectly to his music. Three of them are here reproduced in  *toto*, without comment. They are quite able to speak for themselves.

## Memoirs of an Amnesic

### What I Am (Fragment)

Everyone will tell you that I am not a musician. That is correct.

From the very start of my career I classified myself among the phonometrographers. My works are the purest phonometric. Take for example the "File des Etoiles" or the "Morceaux en Forme de Paire", "En Habit de Cheval" or the "Sarabandes" and you will see that no musical idea whatsoever played a part in their creation. They are dominated purely by scientific thought.

What is more, I enjoy measuring a sound more than I do hearing it. With my phonometer in my hand I work happily and exactly.

What haven't I weighed or measured? All of Beethoven, all of Verdi, etc. It's most curious.

The first time I used a phonoscope I examined a B-flat of medium size. Never, I assure you, have I seen anything more revolting. I summoned my domestic so that he could see it.

On the phone-scales an ordinary, thoroughly usual F-sharp came to 93 kilograms. It emanated from a very fat tenor, whom I weighed.

*Il est principe commercial: plus de son, plus de vente.*

*Nos maisons sont garnies sans quintes ni octaves.*

*Petit luthier.*

*C'est maison se charge des épaves harmoniques.*

*Les compositeurs de la maison n'empruntent que de vagues harmonies éprouvées par un long usage.*

*Que font-ils maintenant?*

*Toute notre musique moderne a été soigneusement retirée par nos employés.*

*Spécialité de remaniement de musique.*

*Les clients sont paillardes que nous venons d'acheter un grand chien de symphonies. Les symphonies, venues et corrigées dans nos ateliers, sont mises au point pour les besoins de notre importante clientèle.*

*La Souveraine de sonorifier tout le monde, la maison nous, toutes les commandes. Les observations et y fait droit de suite.*

*— Une symphonie? Voilà, madame.*

*— Elle n'a pas l'air très amusante.*

*— Nous pouvons vous la donner arrangée en valses, de nos paroles. Elle est finie dans tous les cafés.*

Are you familiar with the process of sound-cleaning? It's quite dirty. Spinning is much cleaner. The knowledge of how to clean them is very demanding and requires good eyesight. Here we are in the field of phonotechnic.

As for acoustical explosions, often so disagreeable, some cotton wool placed in the ears mitigates them quite satisfactorily. Here we are in the field of pyrophonics.

In writing my "Pièces Froides" I made use of a caleidophon-recorder. That took seven minutes. I summoned my domestic, so that he could hear it.

I believe that I may safely say that phonology is superior to music. It's more varied, the pecuniary return is greater. To it I owe my fortune.

In all events, with a motodynamophone, a moderately-trained phonometrist can easily notate more sounds than the most able musician, in the same time and with the same effort. This is why I have written so much.

The future lies indeed in the field of philophony.

## "A Stuffed Bird Flew Away"

### Things of the Theater (Fragment)

I have always had the intention of writing a lyric drama on the following subject:

At that time I was practicing alchemy. Alone in my laboratory I was resting one day. Outside, a leaden sky, bleak, sinister: horrible!

I was sad without knowing why, almost fearful without knowing the reason. The idea seized me to seek diversion by counting slowly on my fingers from one to two hundred sixty thousand.

I did it. And all that I gained was boredom. Arising, I went and took a magic nut and placed it tenderly in a little box of alpaca bones, ornamented with seven diamonds.

At the same instant a stuffed bird flew away; a monkey's skeleton took flight; the skin of a sow climbed along the wall. Then night came to cover the objects, to destroy the forms.

But someone is knocking at the rear door, the one that is near the talismans—talismans which were sold to me by a Polynesian maniac.

Now the door opens, opens, opens like an eye; a formless and silent thing comes closer, closer, closer. Not a drop of sweat remains on my terrorized flesh; and I'm very thirsty, very thirsty.

In the darkness I hear a voice: "Monsieur, I think that I have second sight."

I did not know that voice. It said: "Monsieur, it is I; it is indeed I."

"Who, you?" I asked in anguish.

"I, your domestic. I think that I have second sight. Didn't you place, tenderly, a magic nut in a little box of alpaca bones, ornamented with seven diamonds?"

Suffocating, I could only reply: "Yes, my friend. How do you know?"

He approaches, gliding and shadowy, black as the night. I feel him tremble. Doubtless he is afraid that I shall shoot him.

With a hiccup, like a little child, he murmured: "I saw you through the key hole."

## "I Eat Only White Foodstuffs"

### The Musician's Day (Fragment)

The artist must order his life.

Here is the exact timetable of my daily activities:

Getting up: 7:18 A.M.

Inspired: From 10:23 to 11:47. I lunch at 12:11 and leave the table at 12:14.

Healthy ride on horseback in my extensive park: from 1:19 to 2:53 P.M.

Inspired again: from 3:12 to 4:07.

Various occupations (fencing, reflecting, immobility, visits, contemplation, dexterity, swimming, etc.): from 4:21 to 6:47.

Dinner is served at 7:16 and concluded at 7:20. Now comes the reading of symphonic scores aloud: from 8:09 to 21:59.

I retire regularly at 22:37. Once a week, sudden awakening at 3:19 A.M. (on Tuesdays).

I eat only white foodstuffs: Eggs, sugar, ground bones; the fat of dead animals, veal, salt, coconuts, chicken boiled in white water; the mould of fruit, rice, turnips, camphorated pudding, spaghetti, cheese (white), cotton salad and certain fish (without skin).

I boil my wine, which I drink cold with some fuchsia juice. I have a good appetite. But I never talk while eating for fear of strangling.

I breathe carefully (a little at a time). I dance very seldom. When I walk I hold my hands on my hips and look fixedly behind me.

(Continued on page 166)

# PIANO METHODS

Infalible systems for becoming virtuosos have been proclaimed by each generation

Left: Some of the patented mechanical gadgets that were designed to help struggling piano students solve their technical problems. Below left: The Janko keyboard was invented in 1882

By RAFAEL KAMMERER

MANY years ago, Wilhelm Backhaus, in an interview with James Francis Cooke for *The Etude* (later incorporated in Mr. Cooke's book "Great Pianists on Piano Playing", published by Theodore Presser in 1913), discussed the ways whereby he had acquired his fabulous command of the keyboard. He expressed his belief that "... the means which have produced the great pianists of the past are likely to differ but little from those which will produce the pianists of the future." Mr. Backhaus then went on to say that unless a pianist acquired more hands and fingers he failed to see how "pianistic difficulty" could go much beyond the works of Busoni and Godowsky, and that without Clementi and Czerny the technique of piano playing would be a "desert".

Since Carl Philipp Emanuel Bach wrote his justly celebrated "Essay on the True Art of Clavier Playing", the fascinating study of keyboard mastery has produced an endless stream of "methods", each purporting to be an improvement on its predecessors. In the light of our recent reappraisal of current educational methods in general, a backward glance—even a hasty one as this must of necessity be—at some of the piano methods in use in the past can be a pleasant and profitable diversion. And one that can be, we might add, not a little disquieting. Progress, we find, despite the barnacle-like accretions of current psychological jargon, has been in an oblique rather than a straight line. To be sure, the child learning to play the piano today lives in a paradise, but on closer examination this proves to be a fool's paradise. The "pill" of learning has now been sugar-coated to the point of almost no returns.

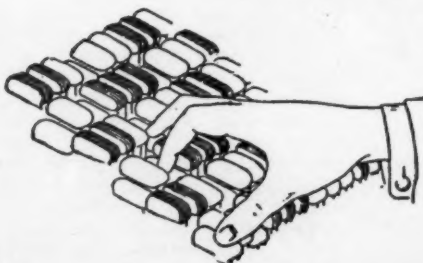
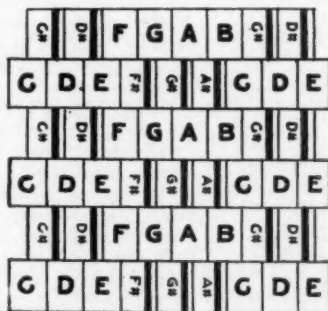
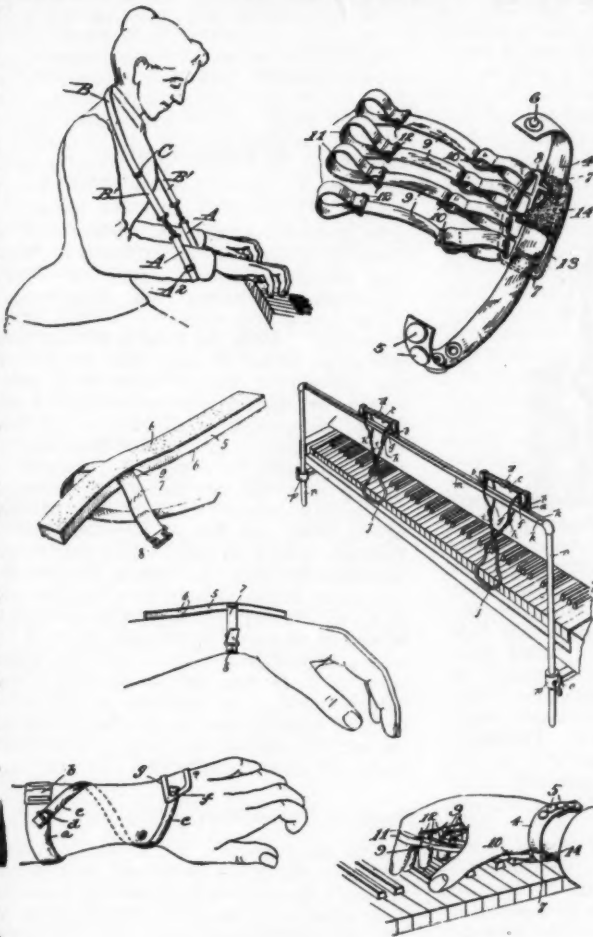
## Treatises by Two Bachs

Since the piano as we know it today is really a product of the 19th century, there is little need to linger on the keyboard methods in vogue prior to 1800. Possible exceptions are two from which the others have more or less sprung. These are the aforementioned "Essay" by C. P. E. Bach, first published in 1753, and Johann Christian Bach's "Méthode, ou Recueil de connaissances élémentaires pour le forte piano ou clavecin", which, written in collaboration with F. P. Ricci for the Conservatory of Naples, was published by Le Duc in Paris in 1786.

While Carl Philipp Emanuel's treatise is the more valuable for the light it sheds on the problems confronting present-day interpreters of old music, the London Bach's work is a comprehensive theoretical and practical system that takes the learner quickly through the elementary stages to a high degree of proficiency. Covering notation, sight-reading and finger-training, it is supplemented with excellent pieces arranged in progressive order and annotated with a surprisingly modern system of fingering. Unlike some subsequent piano methods, the explanatory verbiage has been kept to a minimum. Johann Christian leads the student straight to the desired goal. In most of the early piano methods, like Dussek's "Instructions on the Art of Playing the Pianoforte or Harpsichord", printed by Carri, Dussek & Co., in London in 1799, for example, the beginner starts right off playing two hands together from treble and bass clefs. He is also playing 16th notes long before our present day students have cut their musical wisdom teeth on quarter notes.

All of the early methods, and many that followed, have two things in common—beautifully designed frontispieces in elegant calligraphy that put our editions to shame, and the fact that students evidently were expected to progress much faster than they do now. Czerny stipulated that a beginner should have a minimum of four one-hour lessons per week. These were to be interlarded with an hour-a-day practice. In other words, the student was expected to put in ten hours a week at the keyboard. That was the *minimum*!

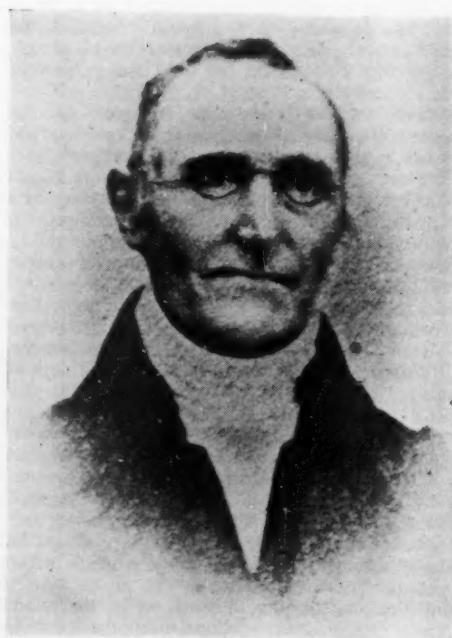
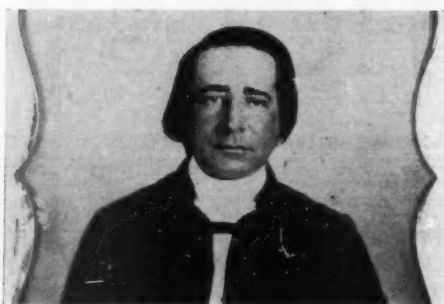
A piano method, despite the opprobrium heaped upon the word  
(Continued on page 166)





# MORAVIAN MUSIC—Neglected American Heritage

By IRVING LOWENS



**D**URING the fourth Early American Moravian Music Festival and Seminar held last June at Bethlehem, Pa., works by Johann Christoph Bach, Johann Ernst Bach, Johann Christian Bach, Luigi Boccherini, Ignace Pleyel, and other non-American non-Moravians were presented. Odd as it sounds, the Moravians are calling these pieces "early American Moravian music". In a way, it is like calling Charles-Marie Widor an American Episcopalian because his organ music happens to be popular in our Protestant Episcopal churches. At the same time, if you think about the matter a little carefully, there is a certain kernel of truth buried in this admittedly loose use of language.

It is a question of "American music" in the chauvinistic sense versus "music in America" in the historical sense. After all, that which takes place on the American musical scene is very definitely a part of the American musical heritage. The historian who views music not as a *Ding an sich* but as something imbedded in the complex of a culture must reckon with the Bachs as an American phenomenon if their music was performed here 150 years ago, and if it proved to be the music-loving brethren of the Unitas Fratrum who preserved this exotic bloom in the middle of the wilderness, that too is legitimately an aspect of American music.

## Startling Parallel

There is, then, a sense in which the F Major Trio Sonata by the Bückeburg Bach which received its first modern performance at the last Festival (for example) can quite legitimately be called "early American Moravian music". It so happens that the piece was played by 18th-century Moravians in Bethlehem, and furthermore, the only extant copy is that in the hand of the American Moravian musician John Frederik Peter (1746-1813). Peter transcribed it for the use of the Bethlehem *Collegium musicum*, and it was in the archives of the Moravian Church in America that it was rediscovered. In Europe, the music has disappeared. There is, one must admit, a startling parallel between this kind of unexpected find and the recovery in isolated communities of the Southern Appalachians of great English ballads which have died in the Old World.

It is important to realize that "although" "early American Moravian music" seems to imply music by early American Moravians, it

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actually pertains to all the music found in the archives of the Moravian Church in America, and therefore includes music by European Moravians, European and American non-Moravians as well as music by early American Moravians. While the term is perhaps open to misinterpretation, clearly, what the Moravians are striving to express with their omnibus "early American Moravian music" is a widening of perspective, a shedding of provincialism, a basically sound approach to music history. The aim is completely laudable even though the words may be somewhat inexact.

The first Moravians (members of the renewed branch of the pre-Reformation Unitas Fratrum, which, in turn, was a branch of the Bohemian Brethren) to come to the New World arrived at James Oglethorpe's Georgia colony in the 1730's. When that settlement failed, they moved north into Pennsylvania, in 1741 establishing Bethlehem. A little more than a decade later, a party was sent from Bethlehem to North Carolina to colonize a 100,000-acre tract of frontier wilderness. By 1766, Salem, the central community of the southern Moravians, was under construction.

## Music an Integral Part of Life

Children beginning life in an 18th-century American Moravian household were subjected to music quite literally from the moment of their birth to the moment of their death. They were rocked to sleep with *Wiegenlieder* and put to final rest to the solemn sound of trombones ringing out over the countryside from the belfry of the church. At table in morning and evening, the sung grace (not infrequently in full harmony) was the custom. Work stimulated music. There were hymns for the spinning sisters, for the threshers, for those who plowed the fields, for those who travelled. Each holiday was an occasion for making music. Thanksgiving brought out the men with wind and brass instruments. In the night, the watchman making his rounds blew blasts on his conch-shell and sang the song of the hours.

This is not especially unusual, however. All peoples have their hymns and their folk music. Even the maligned Puritans of 18th-century New England were "musical" in much the same sense, and it is now generally recognized that the tales about their supposed antipathy to the art are nothing more than a latter-day legend based on misinterpretation of their beliefs. The really singular thing about the Moravians was their almost fanatical devotion to music, not alone as an adjunct to religion, but in and for itself. This attitude was quite unique in colonial America, from all we have been able to discover about the time.

Music-wise, something extraordinary was taking place in 18th-century Moravian communities like Bethlehem, Lititz, Nazareth, and Salem. The heart of Moravian musical activity was the *Collegium musicum*, an institution already archaic in Europe in 1744, when the first one was established in Bethlehem. The ostensible purpose of these *Collegia* was to enable the Brethren to have an organization with which to perform, as well as possible, sacred choral works with orchestral, or at least instrumental accompaniment, but the secular

side of the art was far from neglected. As well as anthems and oratorios, the *Collegia* performed the chamber music and the orchestral music of the Grauns, the Hasses, the Haydns, the Stamitzes, the Bachs who were the great figures of the period.

At the same time, they did not overlook the lesser lights such as Gyrowetz, Wanhal, Touchmoulin, Gehra, Röhner, and many others who have since disappeared into the limbo of complete oblivion. And the members of the *Collegia*, in a sense quite music-mad, themselves composed an imposing quantity of music in the congenial idiom of these European musicians of the pre-classical era, not all of which turns out to be contemptible or unworthy of notice by any means.

#### Like Men Possessed

When it came to getting music for their beloved *Collegia*, the Moravians were like men possessed. Consider the case, for instance, of Bishop Johannes Herbst (1735-1812) of Salem, who during the course of his life copied more than 1,100 compositions. To cite a single example of his devotion to music, contemporary records show that he spent better than 100 hours copying out the full score of Handel's "Messiah." This done, he calmly turned to and transcribed all the parts! No one who has not himself sat down and copied music by

hand can really have any concrete idea of just how much labor was represented by Herbst's scores, but on top of his activities as copyist and (evidently) practicing musician, he somehow found the time and energy to compose well over 100 pieces of his own, to serve as minister at Lancaster and at Lititz, to act as trustee of Franklin and Marshall College. And, to augment his income, he was a watchmaker besides.

In a general sort of way, it has always been known that wherever there happened to be Moravian settlements, there too was music, but detailed knowledge of just how much music there really was in Bethlehem and Salem and just what it consisted of is a very recent thing. The contemporary story which reached its climax at last year's highly successful Festival appears to have begun in 1937, when the eminent musicologist and Bach expert, Dr. Hans T. David of the University of Michigan, began a systematic survey of the music in the Bethlehem archive of the Moravian Church. He soon discovered a tremendous pile of manuscripts which had apparently lain neglected since approximately 1820, when the Bethlehem *Collegium musicum* quietly expired after nearly 80 years of activity. The scope of the task and lack of funds made it impossible for Dr. David to complete his researches, but enough was accomplished to reveal the existence of a siz-

able body of music for voices and instruments much of which had been composed by previously unknown early American Moravian composers.

Dr. David's articles (and those of other pioneering investigators such as Theodore M. Finney of the University of Pittsburgh and Carleton Sprague Smith of the New York Public Library) forced an alteration in attitude among scholars regarding the significance of the Moravians in America's musical life during the latter 18th century. Standard music histories such as those by Louis C. Elson and John Tasker Howard had peremptorily dismissed Moravian music out of hand as of little or no genuine consequence; it was quickly recognized that this judgment was somewhat premature.

#### Festival of Discoveries

During the 1940's, interest continued and further digging took place, but the matter remained pretty much the exclusive property of the specialists until June of 1950, when a festival of music featuring items discovered in the archive took place at Bethlehem. The guiding spirit in this important venture was the dynamic conductor of the Cincinnati Symphony Orchestra, Thor Johnson, himself a Moravian and the son of a Moravian minister.

(Continued on page 122)



Figures in Early American Moravian Music

Opposite page, top: the Rev. Francis Florentine Hagen (1815-1907)

Opposite page, center: Bishop Jacob Van Fleck (1751-1831)

Opposite page, bottom: Bishop John Christian Bechler (1784-1857)

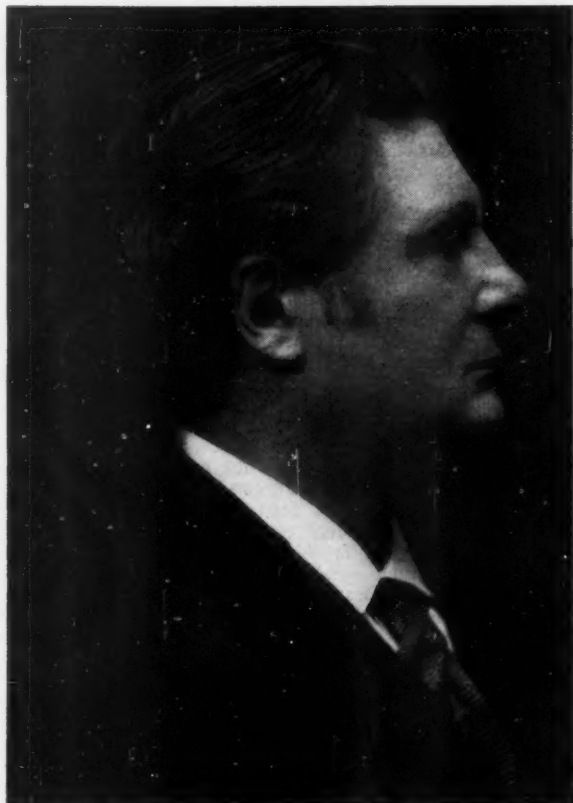
Left: John Christian Till (1762-1844)

Above: Bishop Peter Wolle (1792-1871)

(All photos courtesy of The Moravian Music Foundation, Winston-Salem, N. C.)



# centenarians



**EUGENE YSAYE**

Eugene Ysaye was born on July 16, 1858, in Liège, Belgium, and died in Brussels, on May 12, 1931, at the age of 73. The celebrated violinist made his first concert tour of the United States in 1894 and nearly a quarter of a century later took the post of conductor of the Cincinnati Symphony from 1918 to 1922. Even to those who never heard him play, his power and vivacity of temperament are a potent legend. His compositions for violin, especially the sonatas for violin alone, still hold a place in concert programs.

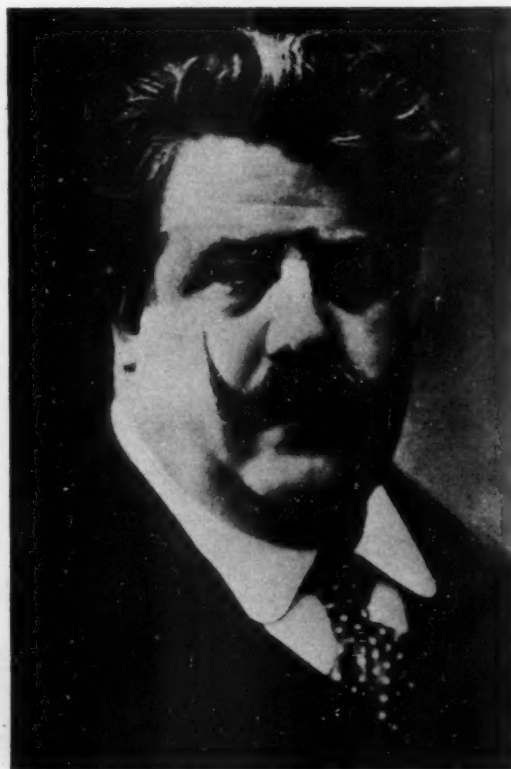


**JENO HUBAY**

Today, Jeno Hubay is best known to the younger generation through his pupils, among whom were Joseph Szigeti, Eddy Brown, Yelli d'Aranyi, Emil Telmányi, and many other celebrated violinists. Born in Budapest on Sept. 14, 1858, he died at the age of 79 in Vienna, in 1937, full of honors and fortunate enough not to see the horror and desolation of the Second World War.

**RUGGIERO LEONCAVALLO**

Born in Naples on March 8, 1858, Ruggiero Leoncavallo was 34 when "Pagliacci" burst upon the opera stages of the world in 1892. When he died in Montecatini, near Florence, in 1919, at the age of 61, he was still unable to duplicate that unique and dazzling success. It was in 1906 that he first toured the United States with a special opera company. His opera still flourishes mightily both here and abroad and may well be a popular drawing-card in 2058.



# Dead Sea Scrolls Contain Musically Revealing Elements

Manuscripts May Indicate

Revolutionary Evidence

About Early Notation

By ERIC WERNER



Above: jars of the type in which the Dead Sea Scrolls were kept. Left: Some of the bronze scrolls found in the caves (All photos reproduced from the book "The Dead Sea Scrolls" by Millar Burrows published by The Viking Press)

SINCE 1948, when the first manuscripts of the Dead Sea region came to light, more than 3,000 learned books and articles have been written on the manifold problems raised by them. Popular and newspaper items on the subject exceed a hundred thousand in all languages of the world. Originally these puzzling scrolls interested mainly archaeologists, theologians, and historians of the ancient world; now litterateurs and students of music pay attention to these remnants of the Jewish-Hellenistic world. This wider zone of concern sees in the scrolls a faithful reflection of the views and hopes, the culture and the mores of Palestine just before or during the emergence of Christianity. At this point, however, many a controversy has arisen, and the doctors by no means agree on the exact or even on the probable date of origin of the scrolls. Were they written before the time of Jesus, during his lifetime, or long afterwards? While it is too early to give a definite and conclusive answer to these questions, a number of important historical facts stand out incontrovertible and undisputed.

## Essenes—Pious Collectivists

Far from troubled Jerusalem and its cauldron of power politics there lived in a remote part of the Holy Land, sometime between 150 B. C. and 150 A. D.—the actual dates are debated—a group of pious collectivists, the Essenes. They produced a most interesting sort of literature. By thought and word they opposed the fermenting spirit of Hellenism. In their discipline they anticipated Christian monasticism: in accordance with an established rule they lived in freely chosen poverty and obedience to their superior brethren, the majority in self-imposed chastity. The scrolls of a mysterious order, closely cognate to the Essenes, were discovered in Khirbet Qumran near the Dead Sea. They reveal a school of thought of which hitherto very little was known.

The order was ruled by a lofty and inspiring figure, called "The Teacher of Righteousness", a man (or a succession of men) of undeniably holy life, half priest and half exalted teacher. It is quite probable that he was one of the authors of the scrolls. The scrolls themselves were written on leather or parchment in Hebrew and show few, if any, traces of Greek infiltration. The same "isolationist" trend, extremely rare in the cosmopolitan culture of the Hellenistic period, where Greek, Roman, Hebrew,

Persian and Egyptian elements met and fed each other, appeared also during the short life of the early Judaeo-Christian Church. Both groups, the Essenes and the Judaeo-Christians, were eventually crushed between the major forces of rabbinic Judaism and Gentile Christianity.

Some of the Dead Sea Scrolls contain elements that have, directly or indirectly, musical significance. They bear on the use of instruments, the evolution of the antiphon form, and the earliest attempts of notation by neumes.

Musical instruments with their names and usages occur in at least three scrolls: in "The War of the Children of Light against the Children of Darkness", the "Hymns of Thanksgiving", and in the rule of the order, the so-called "Manual of Discipline". The instruments mentioned therein are the same ones as those that frequently appear in the Psalter. One reads the same standard phrases, familiar to every faithful reader of the Bible, especially of the Book of Psalms. Yet, if one looks closer, an

important distinction emerges: the instruments of the Psalter were meant as real, sounding, tone-producing media. Not so the instruments of the scrolls. In nine out of ten cases there can be hardly a doubt that they are meant only as poetic metaphors or similes, not as veritable instruments. Two instances may illustrate this fact:

"I will sing with knowledge  
And all my music shall be for the Glory of  
God  
My lyre and harp shall be  
For this holy fixed order  
And the flute of my lips  
I will raise  
In this just circle".

(Translation by Millar Burrows)

Obviously the "flute of my lips" is just a poetic circumscription of song; and likewise the passage "lyre and harp" stands for exalted praise in general.

The phrase "sing with knowledge" is familiar to us from St. Paul's First Epistle to the Corinthians 14:15. The "Holy Order" refers to the calendar of the Order of Qumran, which in some details deviated from the usual Jewish calendar of the time, and whose value was greatly emphasized by the scrolls. The indifference to, not to say contempt of, musical instruments which we encounter in St. Paul's writings ("as a sounding brass and a tinkling cymbal") is shared by the author of our scroll; indeed, how is it possible to interpret the following verse in any but an allegorical sense?

"My adversaries roared forth their complaint  
(against me)  
With a lyre, accompanied by mocking-songs".

The poet alludes here to a verse of Lamentations (3:14), "I was a derision to all my people and their mocking-song all day". Indeed, it is hard to imagine that a group of people (the adversaries) would summon a lyre-player to accompany their mocking-songs.

## Metaphorical Interpretation

A purely metaphorical interpretation would certainly correspond to the puritanic-ascetic type of worship described in the scrolls, the same austere type championed by early Christianity. For the sect of the Dead Sea Scrolls opposed every kind of animal sacrifice; instrumental music, on the other hand, as practiced in the Temple of Jerusalem, was always understood as an accessory of the sacrificial cult. With the disappearance of sacrifice, instrumental music loses its principal *raison d'être*. Hence we cannot take the instruments men-

The cave where the first discoveries were made



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tioned in the scrolls as anything but poetic license.

This rule, however, has an important exception: the scroll of the "War of the Children of Light". This strange document purports to set down the battle order in the apocalyptic war between the forces of Good and Evil. Tactical positions, banners, lines of attack and defense, even the trumpets and signal-horns are described in minute detail. Various types of metal trumpets are referred to, all named according to their military functions, whereas the ram's horn *shofars* are less diversified.

The question whether the entire scroll was more than a theological fantasy is controversial; but, fantasy or war-ritual, the group that is glorified therein—or that glorified itself—must have been very active in matters musical. The trumpets, in particular, play an important role in this apocalyptic vision and are treated in a thoroughly technical manner. It is noteworthy that the Book of Revelation contains similar references to trumpet signals in the ultimate battle between Good and Evil. This time we are constrained to consider the trumpets as real instruments, not as poetic metaphors.

#### Equating Archaic Terms

In concurrence with the excellent commentary on this scroll by Prof. Yigal Yadin, of Jerusalem, the present author has equated some of the archaic technical terms with modern musical expressions. The following passages are the results of such equations:

- 1) "The priests shall sound a steady *sostenuto legato* signal".
- 2) "... "they (the priests) shall sound a sharp *staccato repeated* signal" (the Hebrew text suggests here a constant breaking or interrupting of tone, which could be understood as double or triple tonguing).
- 3) "The priests shall blow (on six trumpets) *in unison* a great war-blast".

What do such specifications teach us? When technical terms convey ideas such as *legato*, *staccato*, *sostenuto*, *tonguing*, etc., we must assume a considerable skill in blowing. Even more important is the evidence of definable notes and pitches. For it would not have been possible for two or more trumpets to produce a unison sound "as with one voice", unless the trumpeters were able to regulate the pitch with considerable accuracy. This, at least, proves decisively that the Temple trumpets had a number of definable notes and phrases. The sound of the signals themselves must have been rather shrill, since the Temple trumpets belonged to the family of the short, two-foot instruments.

#### Hymns of Thanksgiving

Another, no less notable indication of musical ideas that occurs in the Dead Sea Scrolls is the rudimentary appearance of the antiphon form. Especially the "Hymns of Thanksgiving", but also other poetic portions of the scrolls may be regarded as the missing links in the gradual evolution from plain psalmody to the full rounded form of the classical antiphon.

The formal structure of the antiphon can be described as roughly a ternary form, A—B—A, in which A is usually a prefatory verse of Scripture and B an inserted verse from the Psalter or the Canticles—at any rate a poetic quotation. Often the last A is replaced by the Lesser Doxology ("Gloria Patri") or an additional "Alleluia". The most characteristic feature is the combination of scriptural quotation with choral refrain.

A number of the *Hymns of Thanksgiving* represent an intermediate stage in the evolution towards the antiphon form. One cannot

yet discern a clear structure, nor are the hymns conceived in ternary form. Yet the elements of refrain and quotation are already combined in these poems. For example:

"I thank thee, O Lord,  
For Thou holdest my soul in the hurdles of  
life" (I. Samuel 25:29)

"And Thou shelterest me from all snares of  
the pit. . .  
And from the wreckers who seek my life,  
because  
I adhere to thy covenant.  
And they are but a vain brood and a tribe  
of Belial. . .  
Thou wilt ensnare the feet of those who  
spread a net against me" (Psalms 9:16)

"They will fall into the entanglements they  
have  
Hidden for my soul, but my foot standeth  
in an even place" (Psalms 7:16)  
"In the congregations will I bless Thy  
Name. . . (Psalms 26:12)

We may well imagine the performance of such a hymn. The presiding senior of the order's assembly intoned the hymn, and, whenever a familiar quotation occurred, the congregation joined him in traditional chant; eventually they all sang the refrain or closing words. The famous church historian Eusebius, quoting the Alexandrian Jewish philosopher Philo, speaks outright of antiphonal chant in describing the assemblies of the Therapeutes, a sect closely related to the order of the Dead Sea. But in the scrolls there is no evidence of such a practice. Such hymns and psalms formed the pattern upon which the monastic offices of later centuries elaborated in their extensive services.

#### Early Musical Notation?

If the foregoing findings might be considered as interesting, but not really surprising, links in the development of Judaeo-Christian musical culture, the enigmatic signs of two scrolls may suggest some unexpected, indeed, revolutionary evidence in the history of musical notation.

When the culture of antiquity tumbled under the onrush of invading barbarians, one of the victims, among many libraries and works of art, was the ancient Greek letter-notation of music. Although it had been a cumbersome system, it was exact and easy to grasp. The music of the Christian world had to begin anew the search for notational systems. The long and laborious trek of the new Christian notation, which in Europe bloomed into our modern method of music-writing, is well known to every student.

Of this long development the early neumes are the most characteristic off-shoots of an old Near Eastern system, the so-called *ecphonetic* notation. We find this kind of primitive, not yet fully musical, notation in many ancient civilizations, especially in Byzantine, Syriac, Armenian, and Hebrew manuscripts; it seems to have originated in Syria during the fifth century A.D. It was confined to rather vague indications of the melodic line, the high and low points of the reader's voice, for it was mainly conceived for the public rendition of sacred books. Of course, it cannot be transcribed with any degree of exactness. Until now it was generally thought that the *ecphonetic* signs represent the first attempt of Christianity to fix its chants.

#### Signs Not Satisfactorily Explained

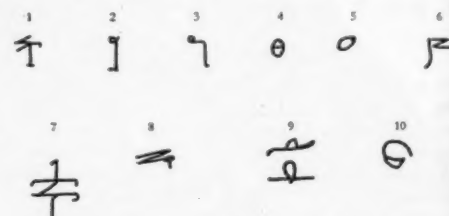
Here the Dead Sea Scrolls seem to contradict this common assumption. Millar Burrows, author of a profound book on the scrolls, writes:

"Most striking, however, are several very elaborate and mysterious signs in the margins of these two manuscripts [Isaiah and Habakkuk Commentary]. The meaning of all these signs has not yet been satisfactorily explained. Some of them may mark passages

selected for public reading or regarded as especially significant for doctrine. Some may possibly call attention to errors in copying that require correction. Some are so elaborate as to tempt one to regard them as mere idle 'doodling' by an absent-minded scribe or student, but of course such an explanation can be entertained only as a last resort. For a convincing solution of the problem we may have to wait until comparable examples of the same kind of marking have been found in other manuscripts."

It is true that there has been some speculation about whether these markings were not the primitive forerunners of the later *masoretic* accentuation, the *ecphonetic* notation of Hebrew Scripture. Such a hypothesis would attribute to these signs a punctuating and possibly a musical function. In the absence of any similar or at least comparable signs in other manuscripts this conjecture could not be upheld.

The ten marginal signs that occur in the Dead Sea Scrolls are given here:



This writer was able to trace a number of various similar signs in manuscripts of the old Byzantine and ancient Slavonic Church. They are reproduced in their entirety by Mme. Paralikova Verdeil in her fine work "La musique Byzantine chez les Bulgares et les Russes" (Copenhagen and Boston, 1953). The system to which these Byzantine neumes belong, is called the *notation kondakarienne*; the name refers to a hymn-type prevalent in Byzantium during the fifth to seventh centuries. A comparison of some of these neumes with signs from the Dead Sea Scrolls yields the following tabulation:

| Dead Sea Scrolls | Byzantine Kontakia |
|------------------|--------------------|
| 7                | 7                  |
| 9                | 9                  |
| 10               | 10                 |
| 11               | 11                 |
| 12               | 12                 |
| 13               | 13                 |
| 14               | 14                 |
| 15               | 15                 |
| 16               | 16                 |
| 17               | 17                 |

If we at all dare to proceed beyond this bare statement of paleographic evidence, we must constantly be mindful of the two possible alternatives, which clearly exclude each other: (1) the similarity is the result of sheer coincidence; or (2) the similarity has a historical foundation. The latter assumption would imply a direct or indirect relationship between the Dead Sea Scrolls and Byzantine or ancient Slavonic manuscripts. There cannot be a third alternative!

At the present stage of scrutiny, with just a part of all manuscripts published, it is futile to pursue our investigations further. For the moment we can only consider the question whether these puzzling signs could have held any mu-

(Continued on page 304)

## Antony Tudor—Ballet Revolutionary



Hugh Laing and Alicia Markova in Tudor's "Romeo and Juliet", with scenery and costumes by Eugene Berman

Alfredo Valente

(Continued from page 21)

One summer vacation from his office work at Smithfield Market was spent working in the English Opera Season. In one of the six operas produced he rehearsed and performed under the direction of Penelope Spencer. The next summer vacation, he rehearsed in an oriental extravaganza choreographed by Frederick Ashton for the Palladium, which was never finally produced.

He was beginning his acquaintanceship with art by visits to the National Gallery and was seeing as many performances of the Diaghileff Company as he was able to get to. His first visit to a Diaghileff performance was about 1925, as he remembers it, and Diaghileff's last London season was in 1929, when Tudor was still working in an assessor's office.

Tudor visited Cyril Beaumont, the famous English ballet critic and historian, in Charing Cross Road, and asked him to recommend two of the best ballet teachers in London. Beaumont mentioned Margaret Craske, and, when it turned out that she had no classes at a time when Tudor could take them, sent him to Marie Rambert.

This was a fateful step, for if Rambert was "possibly the most terrifying ballet teacher in the world" (as Tudor puts it) she was also "possibly the best person in the world to put people on the stage". It was she who sensed Tudor's real potentialities and who made it possible for him to develop his creative genius, although, later, she was not invariably sympathetic to what he was doing.

Rambert is one of the most fascinating figures in the dance world of modern times. Born Miriam Ram-

bach, in Poland, she studied with Emile Jaques-Dalcroze and became one of his best pupils. When Serge Diaghileff visited the Dalcroze School at Hellerau, near Dresden, in 1913, he was so profoundly impressed by eurhythmics and the theatrical importance of Dalcroze's ideas that he asked him to recommend one of his pupils to teach the Diaghileff company. Rambert was chosen. Although most of the company haughtily distained the teaching of this "alien intruder" into the world of classical ballet technique, Vaslav Nijinsky had the imagination and breadth of mind to profit by it greatly. The impact of it was clear in his choreography for "L'Après-midi d'un faune" and "Le Sacre du Printemps".

### Goes to England

While Nijinsky and a few others were absorbing her teachings, Rambert became interested in ballet and studied with Cecchetti. She went to England and married Ashley Dukes, who was as eager a pioneer in drama as she was in dance. By 1930 she had established the Ballet Club, later known as the Ballet Rambert, which was to cradle the talents of some of England's most brilliant dancers and choreographers, Frederick Ashton among them, besides Tudor. "Mim", as she is known affectionately to all her former pupils and friends, threw off sparks in every direction.

Her reception of Tudor was characteristic. She took him home with her, went into the library, and began to read English poetry to him. Then she asked him to read, and although she made fun of his cockney accent, the sensitive young man knew that she was befriend-

him. It was Rambert, in fact, who made him conscious of poetry and of its relation to dance. She invited him to see an evening of ballet by her company in a tiny theatre near Notting Hill. He saw among others Ashton's "Leda and the Swan", which he created in 1928 for Rambert's small company.

Tudor was still working as a clerk "for almost nothing", so Rambert made a contract in October, 1930, to enable him to devote all of his time to study and work in her school and theatre. He was to have lessons as long as he was able and would not have to pay her until later. In return he was to help out as secretary, pianist (his mother had given him his first lessons), and general factotum. Taking the bull by the horns, he moved into the school building with a two-year contract at two pounds a week. He was never idle, for besides teaching beginners, writing letters, attending to business affairs, stage-managing, performing, acting as electrician, and accompanying classes, he was studying hard himself.

### Three Influences

Rambert considered herself an exponent of Cecchetti, but there was no doubt that she could impart the principles of Dalcroze even in teaching ballet. Every now and then, she would visit Paris and bring back some of the ideas of Olga Preobajenska. But Tudor by this time was studying with other teachers, also. On afternoons when Rambert was occupied elsewhere, he had private lessons with Pearl Argyll or Harold Turner, and later he also worked with Margaret Craske and Legat.

The school was a strange world to him, at first. Many of the students were from the fashionable West End or South Kensington, and their snobbishness was aroused by his accent and his obvious unfamiliarity with the fashionable world. He was excluded from their parties. But he was far too busy to waste much time in resenting such slights. For his whole life was now absorbed in theatre and dance.

### "Crossgarter'd" in 1931

It was 1931 that Tudor took a major step forward with his ballet "Crossgarter'd". He describes himself smilingly as "a great purist" and his preparations for that work certainly bear out this description. He visited Italy, went to galleries, dug up music by Frescobaldi, and in every detail sought for period feeling and richness of inspiration.

He also worked out the choreography in minute detail on paper—for the last time in his life. After he had conceived the patterns and steps and painstakingly recorded them, he found that when he tried them out with his dancers, all of the things on paper turned into dead areas. It needed only this one lesson to warn him. After that, he began with ideas and visions but never attempted to blue-print a complete ballet in advance.

Even in his early work some of Tudor's most characteristic traits were boldly discernible. One of the

most musical of choreographers, his choice of Frescobaldi was significant. In his ballet "Lysistrata" he was to use piano pieces by Prokofieff, for he was as sensitive to contemporary music as to classical. Steeped in Shakespeare as he was, it was easy for him to translate "Twelfth Night" into ballet, but from the beginning he was careful to recreate the dramatic substance in dance terms. It would be almost as easy for someone who had never heard of Shakespeare's play to write one based on Tudor's ballet "Romeo and Juliet" from purely dance premises as it is to see how the movement is rooted in the drama.

### Cosmic "Planets"

And in his ballet "The Planets" (using Holst's music) he "threw drama and literature out of the window". In his work he was concerned with cosmic forces, atmospheric disturbances, and many non-human aspects of nature, and he used a greater latitude of movement and freedom of the body, not in terms of steps but in terms of rhythm, accent, style, and conception.

Tudor is so original and so powerful a choreographer that many misconceptions about his ideas and his work have arisen. In the first place, he is not and never was a rebel against the technical traditions of ballet. He himself confesses that he had to be quite frank with people during his early years in the United States when they insisted on the "modernism" of his choreography.

"You can't invent new movements; you can devise movements that you *think* are new, and that may be really primitive", he used to explain to them. He uses the traditional language in so creative and startling a way that people cannot believe that it is fundamentally the thing they have always known. Yet, as he points out, the movement in such a ballet as "Lilac Garden" is wholly traditional. And a dancer who has appeared in most of his greatest works assured me that "when you rehearse Tudor, you could sit in a chair and tell your dancers what to do in classical ballet terms." It is the style, the significance, the meanings that are new.

### Not a Literary Choreographer

Nor is Tudor a literary choreographer, dependent upon story line or verbal description. No choreographer has ever asked for more or gotten more out of his dancers, but he does not work with a book in hand. When I asked him if he always explained the "meaning" of the movement to his artists in advance, as has been stated, he answered:

"I don't think that that is essential. My approach to dance is primarily physical and sensual, not verbal. Of course, the dancers are aware of what is being done. But I don't tell them the meaning of what they are doing. Once their sensitivity is established, then they

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At the close of his second year as President of National Artists Corporation and Civic Concerts Inc., Luben Vichey can report that he has added to his roster 25 outstanding artists and 12 new attractions, and also secured exclusive management of the great Vienna Philharmonic for the world.

He also can state that his major objective, established when he first assumed this office in the fall of 1955, has been virtually achieved. At that time his stated policy was one of expansion—both within and outside the newly christened organization—for the express purpose of offering to artists and managers a more highly specialized and, therefore, a more personal service, with public satisfaction in the quality of performance as the obvious end in view. From his unique vantage point as "artist-turned-manager", he approached the problem in the firm belief that no one of these three interests could be served at the expense of the other, and that only impartial dedication to the requirements of each could achieve the desired goal.

The year 1957 has seen within National Artists Corp., the setting up of a new and highly individualized Artists' Service Division, achieved through a consolidation of already existing resources, and the addition of expert staff—both necessary factors in the handling of any and all problems affecting the artist, and for the better servicing of the music public in a comprehensive way. Local management also has reaped the benefits of a newly-organized Regional Plan governing NAC's sales structure which, through an increase in staff and a careful division of territories, has been able to deal on a much more personal basis with specific regional requirements.

In Europe, National Artists has performed an especially important service to artist, manager and audience, through the establishment of a single coordinating center equipped to deal with the activities of the artist abroad.

Such organizational expansion has, of course, dictated physical expansion. Following the mutual decision made early in the year that the association of S. Hurok with NAC would terminate at the end of 1957 for the greater working flexibility of both, NAC changed its quarters to the 15th floor of the newly decorated Columbia Picture Building at 711 Fifth Avenue, to be furnished in a contemporary style, executed for maximum efficiency.

The far-sighted policy of NAC's President has received consistent support through his ability to select and secure the services of expert personnel to execute his expansion program. Before he had set up his Artists' Service Division in January, Luben Vichey had already chosen the man to head it in the person of Dr. Henry W. Levinger, former chief critic and editor of *Musical Courier*, who has under his jurisdiction the responsibilities of career consultation, program advice, publicity and recital organization. In addition, with the appointment of Vice President Marianne Semon as special assistant to the President, the Conductor's Division, formerly under her aegis, was transferred to Dr. Levinger's care.

Vichey then announced that L. Leonidoff, one of Europe's leading impresarios and former general manager of the great Moscow Art Theatre, would undertake the assignment of

Luben Vichey, President of National Artists Corporation and Civic Concert Service, Inc.

Managing Director for National Artists in Europe, operating from his Paris office. Mr. Leonidoff, a recent recipient of the *Legion d'Honneur* for his services to the cultural life of France, simultaneously announced that by reciprocal arrangement National Artists would act as American representative for his own considerable roster of European attractions and artists.

The regional plan for National Artist Corporation completed its detailed organization with the following major appointments: Gerard Semon, operatic and foreign representative for NCAC from 1942 to 1955, and since that time Vice President in charge of its Concert Division, now heads, as well, New England, Middle Atlantic and Southern territories, plus Canada. Dick Walter, head, for the past 10 years, of his own bureau of attractions, will preside over the Dakotas, Minnesota, Iowa, Nebraska, Wisconsin, Michigan and Illinois. Paton Price, well-known in the theatrical and film industries as producer and consultant, especially for road tours and packages, will supervise Mississippi and the Southwestern states. Ohio, Kentucky and Indiana will fall under the jurisdiction of John M. Barnes, a former representative of Civic Concert Service since 1953. Colorado has been allotted to Mary McGlone, who has been in the vanguard of its civic and cultural life for many years and helped establish the Central City Opera. Edward Steuart-Tavant will have responsibility for the Northwestern states, as well as Vancouver, California, Arizona and New Mexico.

In the Lecture and Special Attractions Division, new appointments include those of William Dempsey, who will be in charge of the Midwest, and John Jones as Southern and South-



Gabor Eder

western representative. Elsie Richardson rounds out her 12th season of jurisdiction on the East Coast and Gertrude Purple Gorham continues as Western Seaboard head.

New staff appointments during the past year are those of Warren Cox, formerly managing editor of *Musical Courier*, as Press Representative; Sam Juliano, with the Corporation for 13 years, as manager of Dating and Routing, and Richard O'Harra, who joined in 1957, as manager of the Program Department.

The year 1957 was, as usual, a year of heavy and successful bookings for NAC artists.

Of the new attractions signed during the past year, interest is focussed on the 1959 tour planned for the Vienna Philharmonic under Herbert Von Karajan. This will cover, for the fall of 1959, Russia, Japan, the Philippines, the United States and Canada. Plans for the 1960 season are also under consideration, and will include bookings for other Viennese attractions newly under this management in the United States: the Vienna State Opera, the Vienna Opera Ballet and the Burgtheater, one of the world's foremost classical repertory theatres.

New Faces in Music, which, like its title is "new" each year, will offer the winners of NAC's second annual competition for young artists in varied vocal, instrumental and dance programs. Last year's winners left in January for an eight-week solidly booked tour.

Available for a limited number of joint recitals will be Laura Castellano, soprano, and Davis Cunningham, tenor; and, similarly, William Lewis, tenor, and Earl Wild, pianist—all four from NAC's own roster.

The National Artists Symphonette, a distinguished ensemble of 13 first-chair virtuosos from major American

symphony orchestras, will tour in January and February under the direction of William Haaker with Amparo Iturbi as piano soloist.

The Bayreuth Festival Singers, with dramatic sopranos Martha Moedl and Marianne Schech, tenor Wolfgang Windgassen and bass Kurt Boehme, will be presented in excerpts from the Wagner operas.

An unusual group which has had two previously sold-out tours—The Singing Boys of Mexico—will appear with their distinguished leader Luis Berber, one of the world's great choral conductors, in choral music including the great oratorios, from Palestrina to the present day.

Other new attractions which promise exciting entertainment include the Heidelberg University Chorus, offering music from the 16th through the 19th centuries; the David Tihmar Dance Theatre comprising five dancers and a pianist who combine classical and modern dance in their programs; and the great ballerina, Marina Svetlova.

In the Special Attraction Division the Gay Tyroliers from Kitzbühl under leader Toni Praxmair, will make their third coast-to-coast American tour, this time under NAC management. Also newly signed in this area are Robert Goss, baritone, and Louise Whetsel, soprano, who will offer a program of selections from opera, folk music and Broadway musicals, called "Make it a Show".

The vocal branch of the Concert Division is distinguished by the addition of 21 outstanding artists, including seven sopranos, five mezzo-sopranos, five tenors, three baritones and a bass. As of July 1, the world famous dramatic soprano, Inge Borkh will be with NAC. Miss Borkh has been guest artist at the leading opera houses in Europe, including La Scala, San Carlo, Zurich, Berlin, etc. In the United States she has sung with the American Opera Society in the exacting role of Leonore in "Fidelio", the San Francisco, Chicago and New Orleans operas, and made her Metropolitan debut on Jan. 24, 1958, in the title role of "Salomé", which she has sung some 150 times. Lyric soprano Ilona Kombrink, who debuted as "Tosca" at the 1957 Opera Festival in Toronto, was acclaimed widely by the press. Martha Moedl and Marianne Schech are already known here as great Wagnerian dramatic sopranos, through their Metropolitan Opera associations. From the Paris Opera comes Janine Micheau, its leading coloratura soprano. Martha Lipton, one of the Metropolitan's great mezzos, needs no introduction. Two

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Ben Greenhaus

Thomas M. Reilly, Vice-President and Treasurer of National Artists Corporation and Civic Concert Service, Inc.



Gabriella

Marianne Semon, Vice-President of National Artists, Assistant to President, Manager of Opera and Foreign Division



Abresch

Gerard Semon, Vice-President of National Artists Corporation and Manager of Concert Division

# Columbia Artists Management

NEW YORK MANAGERS

## JUDSON, O'NEILL AND JUDD

Several years ago in a pamphlet called "Let's Sell Music" Arthur Judson wrote, "We are developing a great many fine talents in the United States and Canada, but it takes a long while to get these youngsters to the point where they become real drawing cards". The heartbreaking truth of this statement cannot be denied, but through the years the Judson, O'Neill and Judd Division of Columbia Artists Management has offered incontrovertible evidence that the combination of "selling music" and managerial patience is profitable. Distinguished always for special skill in nurturing its instrumentalist clients, this season JOJ takes additional pride in the brilliant achievements of some of its famous vocalists.

Eleanor Steber returned from triumphs in India and the Near East to star in a season of opera in Puerto Rico, at the Lyric Theatre in Chicago, and to appear in the regular subscription season of the Metropolitan as Donna Anna in the new "Don Giovanni". The diva made international headlines again recently when (Jan. 15) she created the title role of the new Barber-Menotti opera, "Vanessa", at the Metropolitan. Miss Steber will sing Maria in "Wozzeck" at the Met next season and will return to star with Chicago Lyric Theatre in the fall. A full schedule will keep her busy in the United States until early summer. Then she goes to Europe to appear in concert at the American

Pavilion of the World's Fair in Brussels, in Austria (Salzburg) and Germany, before taking a little vacation.

Eileen Farrell, whom JOJ was honored to add to its list last fall, has been a blazing light of the CAMI family since the inception of her career, under the guidance of the late Horace Parmelee. She has sung all over the country during 1957-58, from summer festivals to opera (Chicago), opera-in-concert form ("Ariadne auf Naxos") with the Little Orchestra Society in New York, as soloist with the Bach Aria Group in New York and on tour, appearances with symphony orchestras and in recital. This fall she sang the Liebestod and Immolation Scene with the Boston Symphony, which was immediately recorded by RCA Victor. Previously, she had been in Europe inaugurating the United States-German government-sponsored Congress Hall in Berlin with a recital. In England she made a new Angel recording. Next summer she will rest and devote herself to her family before commencing another full season which will include the San Francisco and Chicago Operas.

Richard Tucker, the Metropolitan Opera's great tenor, now belongs to the wide-world world. He crowned a full season last year with a triumphant tour of the Orient under the auspices of our State Department. Summer activity included a concert version of

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## ANDRE MERTENS

The guide, mission and aim of the true concert manager is to promote the career of the individual artist. Recently I have brought to the United States one of the most successful group attractions to appear here in seasons. My greatest and primary concern, however, is for the individual performer. These musicians have been and always will be the bulwark of the concert business. There is now a trend, because of audience demand, toward the group attraction. Naturally, we are obliged to give the public what it wants. However, the local manager and real music-lover requests and, to the best of our ability, is provided with the greatest solo talent in the world.

I shall always continue to promote and build the careers of worthy American and European artists. There can be no chauvinism in this philosophy since each artist must be

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## KURT WEINHOLD

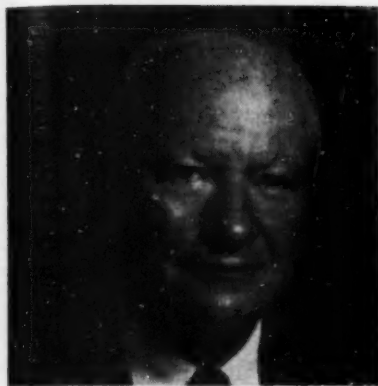
A well-balanced list of solo artists and group attractions is of the utmost necessity during the current phase of American concert life. Only thus can management perform its serious duties to concert sponsors across the country. With this in mind, I am presenting, with the assistance of my associate Thomas Thompson, the following list:

The Chicago Opera Ballet, under the artistic direction of Ruth Page, now on its second tour under our management, has established itself as the most successful and exciting new major dance company. A remarkable ensemble, headed this season by Mia Slavenska, Oleg Briansk, Sonia Arova, Job Sanders, Kenneth Johnson, Doreen Tempest and Barbara Steele, against a background of the most sumptuous scenery and costumes by such internationally famous designers as Rolf Gerard and Antoni Clave, accompanied by a splendid orchestra under the direction of Neal Kayan, and the appeal of Miss Page's choreography, is setting new standards for touring ballet companies and garnering the most extravagant praise from critics and audiences alike.

While the current tour is bringing the ballet to the Midwest, Texas, Florida and the Eastern states, next season's tour of 12 weeks, from the middle of January until the middle of April, will take the ensemble through the Southwest to the Pacific Coast, Western and Mid-western states.

We are very proud to announce that the celebrated ballerina Marjorie Tallchief and her equally famous husband, George Skibine, will rejoin the company next season. The repertoire, which made terpsichorean history with Miss Page's creations of

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Conway Studios Corp.

**Frederick Schang,**  
President of Columbia Artists Management Inc., and Chairman of the Board of Community Concerts Inc.

## COPPICUS & SCHANG

The return of the Robert Shaw Chorale and Orchestra and the Danish National Orchestra, the introduction of a new dance company headed by Bambi Linn and Rod Alexander of television fame, the first northern visit of the New Orleans Philharmonic, and the reunion of two leading virtuosi, Tossy and Jascha Spivakovsky, in a joint violin and piano program highlight the new plans of the Coppicus & Schang Division of Columbia Artists Management.

The famous Shaw Chorale has been absent from the concert scene for two years while Mr. Shaw has won new laurels as associate conductor of the Cleveland Orchestra and guest conductor of the Boston Symphony. He has now obtained a leave of absence and his organization will tour in February and March.

The Danish National Orchestra made a brilliant first visit in 1952 under the patronage of King Frederik and was immediately invited to return. The opportunity has not come until now when the orchestra will tour here in October and November with Thomas Jensen and John Frandsen as conductors.

Bambi Linn and Rod Alexander, probably the best-known dance team on television, will head a company of 16 dancers, singers, and musicians to be called "Dance Jubilee" and will review the American dance scene from minstrel days to swingtime. The program will include many of the favorite numbers they have performed on television. Mr. Alexander, who did the dances for such motion picture successes as "Carousel" and "The Best Things In Life", will stage their Dance Jubilee which will tour October through December.

The New Orleans Philharmonic, conducted by Alexander Hilsberg, will be making its first northern visit in a limited "Mardi Gras" tour during February and March.

Tossy Spivakovsky, one of the reigning violinists on the CAMI roster, has persuaded his pianist brother, Jascha Spivakovsky, to come to America from Australia for a joint tour that has evoked high interest among all music lovers.

Returning to the roster, after an absence of two seasons, is the widely admired team of dance satirists, Mata & Hari, with pianist and narrator assisting in a new program called "The World In Pantomime".

Rosalind Elias, the lustrous young mezzo-soprano of the Metropolitan Opera, joins the vocal ranks of Coppicus & Schang this season fresh from

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## COMMUNITY CONCERTS INC.

In the constant exercise of its every facility to expand and improve its service to local Community Concert Associations, Community Concerts, Inc., in 1957 conceived and implemented a dramatic and exciting new approach to this service—a survey encompassing every one of its well over 800 associations in the United States, Canada, and Mexico.

In this survey, Community went direct to the officers of the local associations, requesting information about membership attendance at concerts, audience reaction and other factors. After tabulation by the IBM Co., the results proved to be as expected in some areas of comparison and, in others, even more encouraging than was anticipated. Notably, the result in the most vital area of all—membership attendance at concerts—was highly gratifying. The overall average percentage of the local membership attending concerts was over 80%.

The information gathered in the survey, when coupled with other factors such as membership enrollment figures, provide Community with even greater ability to assist its local association.

Community welcomed 38 newly organized local associations, presenting their series during the 1957-58 season. New United States associations are: Allentown, Pa.; Ames, Ia.; Athens, Ga.; Bridgeport, Conn.; Carson City, Nev.; Chester, Pa.; Chico, Cal.; Chippewee, Mass.; Clark, N. J.; Fond du Lac, Wis.; Fort Collins, Colo.; Garberville, Cal.; Gardena, Cal.; Groton, Conn.; Iron Mountain, Mich.; King-

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Left to right: Arthur Judson; Ruth O'Neill, Vice-President and Treasurer; William M. Judd, Vice-President, Columbia Artists



J. M. Photo





**Kurt Weinhold, Vice-President of Columbia Artists**

## KURT WEINHOLD

(Continued from page 73)

"The Merry Widow" and "Revenge" (based on the opera "Il Trovatore"), has been augmented to include "El Amor Brujo", music by de Falla, "The Triumph of Chastity" to a new and scintillating score by Jacques Ibert, "Suzanna and the Barber" (based on the opera, "The Barber of Seville"), "Idylle", choreography by George Skibine, and additional new ballets are scheduled for next season.

The Obernkirchen Children's Choir is now on its fourth triumphant tour of the United States, having opened in New York with a recital at Hunter College and an appearance on the Ed Sullivan television show the same day. A solidly booked tour of 10 weeks takes the beloved children's choir through the East, Canada, and the Midwestern states as far as Colorado. Its Angel records have appeared often on the best-seller lists. In spite of an unprecedented demand for engagements next season, it became necessary to give the children a sabbatical year, but they will return for an extensive tour, including the Pacific Coast, early in the fall of 1959.

Yehudi Menuhin is fulfilling the most extensive concert tour of his career. During the current season, between mid-October and late February, he will have appeared with 17 orchestras around the nation and a large number of recitals. He will take a sabbatical from the USA during 1958-59, but is set to return for a three-month period in the fall of 1959. In the interim, he will appear in Europe, the Near East and possibly South America.

As usual Risé Stevens is active throughout the entire year. Her Metropolitan Opera activities were highlighted by the revival of "Orfeo", one of her greatest artistic achievements. In addition to her heavy operatic schedule, Miss Stevens is fulfilling a record number of recital engagements and as usual appears often on the leading television shows of the country. This spring she will sing in 11 cities on the Metropolitan tour, after which she will fly to Europe for important recording sessions including "Rosenkavalier".

Louis Kentner has established himself in the short span of two seasons as one of the major pianists on the American concert stage. A sold-out tour was highlighted by engagements with the New York, Philadelphia, Chicago and many other leading orchestras. His recitals also have met with enormous acclaim. The demand for engagements next season

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## COPPICUS & SCHANG

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triumphs in the Metropolitan's opening night performance of "Eugene Onegin" and the new American opera "Vanessa".

Lily Pons, the world's most famous coloratura prima donna, will sing concerts in October and November and again in March and April. Immediately after opening the May Festival at the University of Ann Arbor she will appear in the final weeks of the Paris Opéra spring season. Miss Pons brings the current Metropolitan Opera season to a close on Saturday evening, April 12, with a performance of her favorite role, Lucia.

Jussi Bjoerling, celebrity tenor of the world's opera stages, whose current recital tour is establishing new artistic heights as well as box-office records, will be in America for concerts in March and April next season.

Hilde Gueden, one of the Metropolitan Opera's favorite divas, will return to the United States this summer for her first outdoor concerts. She has been invited many times and this is the first opportunity she has had to make this pleasant round of stadiums. Miss Gueden will sing recitals in October and November before rejoining the Metropolitan Opera Dec. 1.

Licia Albanese will sing many concerts next season in addition to participating in the regular seasons of the Metropolitan and San Francisco operas, in both of which she is one of the most beloved figures.

Heidi Krall, a young American soprano of the Metropolitan Opera, has become a strong recital favorite and will have a longer availability for concerts next year. She will be at the Metropolitan until mid-February and will then be able to sing concerts and orchestra dates until April 1 when she returns to the State Opera in Berlin, the only American soprano in recent times to be invited there for three consecutive seasons. The role of her return will be Elisabeth in "Tannhäuser".

Sena Jurinac, star of the Vienna Opera whose American debut was delayed by serious illness, is expected to come here for the first time next season.

Leyla Gencer, prima donna of Turkey, is expected to return to the San Francisco Opera where she sang many well-received performances.

Rounding out this constellation of sopranos are three American artists. Elaine Malbin, star of the NBC Opera Company and a frequent guest on leading TV shows, recently added another success to her long list of achievements, scoring in the NBC-TV premiere of Poulenc's "Dialogue of the Carmelites". Mimi Benzell, another of television's favorite opera singers, returns to the concert scene. Theresa Greene-Coleman, who has

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**Humphrey Douless, Vice-President of Columbia Artists**



**Andre Mertens, Vice-President of Columbia Artists**

## ANDRE MERTENS

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judged on his own merit. In my opinion, and I believe that I speak for every manager at Columbia, concert managers must have the courage of their own convictions in this regard irrespective of fluctuating trends.



**David Ferguson, President of Community Concerts and Pacific Coast Manager**

New artists who will join my roster are: Giulietta Simionato, Italian mezzo-soprano who caused a sensation when she appeared with the Chicago Lyric Opera, in Dallas and more recently in a concert version of "Anna Bolena" with the American Opera Society at Town and Carnegie Hall, New York. Mme. Simionato, a diva of La Scala, has performed with enormous success at all major opera houses in Europe. Next season she will return to the Chicago Lyric Opera and will be heard in New York

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**Leverett Wright, Vice-President of Columbia Artists**

# Columbia Artists

## JUDSON, O'NEILL AND JUDD

(Continued from page 73)

"Carmen" at New York's Stadium. Following fall engagements highlighted by appearances with the Minneapolis Symphony, Chicago Opera, on radio and TV, Tucker sang the role of Lenski in the Metropolitan's new production of "Eugene Onegin". Midway in his Met season, the tenor flew abroad for opera debuts in London and Vienna. Hundreds of fans waited at the stage door for his autograph until the police were called to escort him to his hotel. The tenor returned immediately to the Metropolitan and to fulfill concert, television and recording engagements.

George London was the subject this fall of a two-part *New Yorker* profile and *Life* Magazine, and nationally syndicated news stories. He returned from a busy summer abroad to the Metropolitan to appear in the title role of "Eugene Onegin". This was preceded by a performance with the Little Orchestra Society of Mussorgsky's "Songs and Dance of Death". After a full schedule he will devote the coming summer to America with two notable exceptions, a concert at the Brussels World's Fair and an appearance at the Vienna Opera. Commitments here include appearances with Eugene Ormandy and the Philadelphia Orchestra at the Ann



**Herbert O. Fox, Vice-President and Managing Director of Community Concerts**

Arbor May Festival, at the Hollywood Bowl, again under Ormandy, and at the Vancouver (B.C.) Festival where he will recreate his "Don Giovanni". He will be heard at the opening of the Metropolitan's 1958-59 season as Scarpia in "Tosca".

In Boston, spring arrives on the first day of May when Arthur Fiedler gives the downbeat and the Boston Pops Orchestra starts the series of Pops Concerts which has held sway there for nearly 75 years. Mr. Fiedler having conducted since 1930. However, recently Mr. Fiedler and the Boston Pops Tour Orchestra have brought the verdant season to cities all over North America in all weathers—if only for one night—through their annual tours. This year the orchestra begged off, but the 1959 audiences in more than 60 cities of the United States and Canada again look forward to hearing their programs.

After a tour of South Africa, India, Singapore and Europe, on which he played everywhere to S.R.O. audiences, Claudio Arrau returned to the

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In a move described by The New York Times and the trade press as having "far-reaching significance to the music, dance and theatre worlds," S. Hurok last autumn terminated his long association with National Artists Corporation. Establishing new offices in New York and Los Angeles and considerably augmenting his staff including the creation of a complete booking force, Mr. Hurok made what he called "A declaration of independence". The formidable list of Hurok artists and companies, of course, accompanied the impresario in his move and several notable additions to that list have already been announced.

The 1957-1958 season has been, perhaps, the most brilliant of a long line of brilliant Hurok seasons. In September both The Royal Ballet (formerly the Sadler's Wells Ballet) and The Pipes and Drums, Regimental Band and Highland Dancers of The Black Watch, Royal Highland Regiment, began their record-breaking tours here. The Royal Ballet in its fifth and longest visit to North America grossed in the neighborhood of \$2,000,000 in its performances in 18 cities across the country. The Black Watch attracted enormous audiences in the 60 cities it visited coast-to-coast and in repeat performances in a number of them. Americans spent more than \$1,000,000 to see the Royal Highlanders in their proud display of pageantry and music.

Two other Hurok attractions scored resoundingly in New York and on tour: Emlyn Williams, the distinguished Welsh actor, as "A Boy Growing Up", an entertainment based on the stories of Dylan Thomas, and Inbal, the Dance Theatre of Israel, which attracted full houses with its fascinating blend of the biblical and the modern. The Hurok office has been overwhelmed with mail and telephone calls since the announcement of the forthcoming New York opening of the Moiseyev Dance Company from Moscow at the Metropolitan Opera House in April. Mr. Hurok's plans for next season include the importation of the Bolshoi Ballet in the spring of 1959.

Of particular interest to concertgoers this season were the American debuts of Leonid Kogan, the distinguished Soviet violinist, and of Andre Tchaikowsky, the brilliant young Polish pianist. Huge audiences greeted the Soviet pianist Emil Gilels in his return engagements in the U. S., which included three sold-out concerts in Carnegie Hall.

Four Soviet artists will come to the U. S. next season as part of the cultural-exchange program set up by Mr. Hurok. These will include Aram Khachaturian, the composer, Zara Doloukhanova, the noted Soviet mezzo, Igd Besrodni, violinist and Vladimir Ashkenazy, pianist.

The British War Office has agreed to send to the U. S. next fall a contingent of Queen Elizabeth's Buckingham's Palace Household Troops, the famous Regimental Band of The Grenadier Guards together with the Massed Pipers and Highland Dancers of The Scots Guards. They will launch their tour in September.

Returning to the U. S. will be London's world-famous Old Vic which will present a Shakespeare repertory in major cities and colleges across the country. New to America will be the famous recording orchestra of Melachirino, featuring "The Melachirino Strings". Touring the country also for the first time will be the Spanish Ballet of Roberto Iglesias, which created such a sensation in its single New York performance last spring.

Anticipated by concertgoers for

## Hurok Attractions



S. Hurok

As we look forward toward the coming season and take stock of the one that is nearing its final phase, the most significant development and one that gives me personally great hope and anticipation is the important breakthrough in cultural exchange with the Soviet Union.

For more than 30 years it has been my privilege to be able to implement the firm conviction I have always held: a nation's music, art, theatre and dance are the most accessible means of learning to understand its people, and understanding is the key to friendship and to peace.

Toward this end our organization has brought to America artists and companies ranging from the Kabuki of Japan to Israel's Inbal, from the Kolo of Yugoslavia to the Old Vic and Royal Ballet of London, from Swedish, Austrian, Swiss, Scottish and Italian vocal and instrumental groups to the great artists of the Hindu and Spanish dance and the Comédie Française and Compagnie Madeleine Renaud-Jean-Louis Barrault. And, too, our American artists and companies have travelled around the world, not only in these recent years but already in the 1920's.

Now an official announcement has come from our own State Department and the Soviet Ambassador setting forth concrete plans for the exchange visits of artists,

sports figures and distinguished men in many fields. This places an official stamp on what is already under way.

Here this season, playing to appreciative audiences are Emil Gilels, the Soviet pianist, and Leonid Kogan, the Soviet violinist. Acclaimed in the Soviet Union was our own Blanche Thebom, following in the steps of Isaac Stern, Jan Peerce and the Boston Symphony. Soon to be announced are visits to the U.S.S.R. by other American artists and companies. Coming to the Metropolitan Opera House on April 14 and then to other cities across the country will be the widely-hailed Moiseyev Dance Company from Moscow, and for a month now our office has been almost overpowered by requests for information and tickets. Next season three Soviet artists will come to the U.S. for the first time: the lieder singer, Zara Doloukhanova, the violinist Igor Besrodni, and the pianist Vladimir Ashkenazy. In the spring of 1959 will come the Bolshoi Ballet itself.

Those of you who know me will remember that cultural exchange is a subject on which I can speak for hours. The Soviet Union is not the only country which we must learn to understand more fully and which must be given every opportunity to get to know the real qualities of the American people.

S. Hurok

next season is the forthcoming first concert tour by Maria Meneghini Callas and the first tour in many years by the Chicago Symphony under its Musical Director, Fritz Reiner.

Last fall visits abroad created headlines for two Hurok artists: Marian Anderson's goodwill tour of the Far East was filmed by Ed Murrow in the deeply impressive "Lady from Philadelphia" presented on C.B.S. Television's "See it Now" on December 30 which brought forth a flood of editorials and rave reviews across the country; Blanche Thebom, sent by Mr. Hurok to the Soviet Union, created a sensation there with her concert and opera appearances in Moscow, Leningrad and Kiev. Her "Carmen", at the Bolshoi Theatre, was such a triumph that it was reported in front-page headlines in the New York press.

Artur Rubinstein, who spent six months concertizing in Europe this season, and played only a few dates in North America, will next season play some 50 concerts across the country. Another world-famous artist, Nathan Milstein, will be under Mr. Hurok's management next sea-

son, as will Luboshutz and Nemenoff, duo-pianists, and Claramae Turner, contralto. In addition to their annual concert tour this season, Luboshutz and Nemenoff have appeared with great success in South Africa; Miss Turner scored with her portrayal of the Mother Superior in the San Francisco Opera's American premiere of Poulenc's "Dialogues of the Carmelites" and also sang in Barcelona's Liceo as well as across the U. S. in concert.

Two sopranos, Victoria de los Angeles and Roberta Peters, both absent from our concerts and opera stages last season, returned in triumph this fall. At the Metropolitan and in concert throughout the country, Miss de los Angeles and Miss Peters exhibited the extraordinary voices and artistry which had made their absence so keenly felt.

Jan Peerce, who will make a Far-East tour in April, sang several of his most famous roles both with the Metropolitan and the San Francisco operas, recorded "Lucia" with Roberta Peters in Rome for RCA Victor and did a highly-successful stint at Las

## NEW YORK MANAGERS

Vegas' Desert Inn, in addition to his many concerts and appearances with the Bach Aria Group.

Fritz Reiner's directorship of the Chicago Symphony again gave evidence that this organization is now one of the world's great orchestras. Dr. Reiner agreed to make one of his rare guest appearances away from his own orchestra when he conducts the Philadelphia Orchestra in the Academy of Music and at Carnegie Hall in March.

Already announced by the Metropolitan to sing the title role in its revival of "Macbeth" next season, Leonard Warren exhibited again this season the vocal splendor that has made him unique among contemporary baritones. Patrice Munsel won praise for the quality of her weekly television program and for her performances as the Metropolitan.

Isaac Stern's usual crowded schedule of performances began with appearances at the Berkshire Festival, Hollywood Bowl, Ravinia Park, Robin Hood Dell and other summer festivals. He adjourned to Europe and Israel for 10 weeks of concerts abroad, and then returned to the U. S. for 59 concerts including appearances with 16 orchestras.

William Steinberg, in addition to his distinguished work as Musical Director of the Pittsburgh Symphony which included a widely-praised concert in Carnegie Hall, conducted in London, Rome, and Vienna, at Hollywood Bowl and Ravinia Park, and appeared with the Cleveland Orchestra and the San Francisco Opera. Andres Segovia again played to sold-out houses here and abroad.

Blanche Thebom, in addition to her sensational Soviet tour mentioned above, was widely acclaimed for her Dido in Covent Garden's revival of Berlioz' "The Trojans", made an extensive tour of Central and South America for the U. S. State Department and ANTA, sang in the American premiere of Poulenc's "Carmelites" with the San Francisco Opera, appeared with three major orchestras in Carnegie Hall, and made her annual American concert tour in addition to her Metropolitan performances.

Jerome Hines sang 39 concerts in the U. S. in addition to his Metropolitan appearances and his Firestone telecasts, while Boris Christoff, the Bulgarian bass, appeared both in concert and with the Chicago Lyric Opera.

Mattiwilda Dobbs was acclaimed for her first "Lucia" at the Metropolitan after her return from Europe and a highly-praised tour of Israel. Carlo Maria Giulini returned to conduct the Chicago Symphony, and Cesare Valletti sang a much-admired Town Hall recital in addition to his appearances with the Metropolitan and on tour.

Alfred Wallenstein conducted at Robin Hood Dell, in Paris and Milan and spent several weeks in Israel conducting the Israel Philharmonic, Mr. Wallenstein returned to the U. S. to conduct the Symphony of the Air in its concerts with Emil Gilels at Carnegie Hall, later recording for Victor with Gilels and with Rubinstein.

The Vienna Choir Boys returned to North America for the fourteenth tour this remarkable organization has made here, appearing in 73 concerts across the country; Nora Kovach, Istvan Rabovsky and their Dance Ensemble scored in their second coast-to-coast tour. Both the Vienna Choir Boys and the Kovach-Rabovsky company will be touring here again next season.



## CONCERT ASSOCIATES, INC.



G. Maillard Kestlere  
**Kenneth Allen**



James Abresch  
**Janet Lauren**



Newman-Kraft Studio  
**Ruth Hokanson**

The 1957-58 season marks the second for Concert Associates, Inc., since its reorganization under the directorship of Kenneth Allen, Janet Lauren, and Ruth Hokanson. The season's professional appearances by the 21 artists and ensembles on the CAI roster will total nearly 1,000—certainly the most successful showing thus far in its directors' collective experience.

Plans for 1958-59 include an augmented roster, increased activities in Europe, and, on the native booking front, further cooperation with region-

al colleagues and organized audience cities, in addition to a high degree of personal liaison with local sponsors in all categories. CAI was augmented organizationally in July by the addition of new associate Jack Murphy, recently returned here after 10 years of management experience on the European scene.

Returning to America under CAI auspices next season will be two outstanding soloists, and two distinguished Italian ensembles. Brilliant 23-year-old French pianist, Philippe Entremont, whose S. R. O. debut with the Philharmonic was the climax of a sold-out 1957 tour, will appear in the spring of 1959 with the Philadelphia, National, Pittsburgh, and other orchestras as well as in recitals throughout the hemisphere. Appearances in Europe, Africa and the United Kingdom are also scheduled for Entremont, who has appointed CAI as his management "mondiale".

A second artist "returning" to America is U. S.-born Rosalyn Tureck, who brings back to her native heath not only her peerless Bach pianism, but Brahms and Beethoven interpretations as well. Miss Tureck, absent during the past five years, will extend the brief tour originally planned.

(Continued on page 112)

## WILLIAM MORRIS AGENCY

Continuing its policy of growth and expansion, the William Morris Agency Special Attractions and Concert Division, headed by Klaus Kolmar, has enjoyed its most successful season to date and plans to increase its operation still further during 1958-59. Group attractions will again predominate on the William Morris list, and included will be a number of new productions which will be offered to concert audiences for the first time.

In the field of music, the Agency announces with pride the first American tour of the National Orchestra of Mexico (Orquesta Sinfonica Nacional de Mexico), which will be available directly following its appearance at the Brussels World Fair. The orchestra, composed of 85 musicians, will be under the direction of Luis Herrera de la Fuente, although it is also planned to utilize well-known guest conductors during the extensive fall tour.

In another vein will be the first concert tour in many seasons by Benny Goodman and his Orchestra during which the famous jazz musician will appear with his full ensemble in a program of his most popular selections. Fred Waring and the Pennsylvanians are looking forward to repeating the triumphs of their recent tour which took them from coast to coast.

Still further additions of a new and different nature are the first staged concert version of the Leonard Bern-



**Klaus W. Kolmar**

stein-Lillian Hellman Broadway success, "Candide", and Jean Dalrymple's New York City Center production of the all-time favorite, "Carousel", by Rodgers and Hammerstein. The "Candide" package, to be produced by Hillard Elkins and Lester Osterman, Jr., will be complete with costumes and orchestra and will feature Robert Rounseville, Irra Petina, and Martyn Green; while "Carousel", with a company of 100, will be the same production which is slated to represent the United States of America at the forthcoming Brussels Fair.

In addition to the above, there will be a second tour by Robert Maxwell and his Rhythm Players, and two out-

(Continued on page 116)

## CONCERT MGT. WILLARD MATTHEWS

Concert Management Willard Matthews, announces that the following artists will appear under his Management for the 1958-59 season:

Harold Cone, pianist-composer, has been re-engaged to appear at Lewisohn Stadium for the third consecutive summer. In addition to many concerts played this season throughout the South, Pennsylvania and New Jersey, Mr. Cone will play in Taipei, Taiwan, on Feb. 21 and in Bangkok, Thailand, on Feb. 26. He will stop off for private musicales in Hong Kong and Honolulu, returning to the United States around the middle of March.

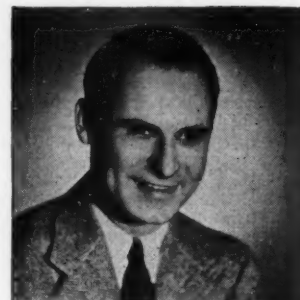
Robert Beers and Mrs. Beers (known as Mr. and Mrs. "Fiddler") have been engaged to fulfill several weeks of engagements during the summer of 1958 under the direction of the University of Minnesota and will also tour under the university during the winter season of 1958-1959.

Gilbert Reese, cellist, a member of the Indianapolis Symphony, will fulfill engagements in Indiana, Wisconsin, Iowa and North and South Dakota in the spring of 1959.

Peter Di Falco and Company have been re-engaged for a six-week tour under the direction of the University of Minnesota during November and December, 1958. They have also been engaged for a tour of the West Indies and South America in March and April of 1959.

The Baroque Trio, consisting of Patty Grossman, recorder, Homer Wickline, piano, and Conrad Seamen, tenor, since giving their Town Hall concert, have appeared in Washington, Pittsburgh, Richmond, Toledo and other musical centers. Recently they completed work on a filmed series called "Music and the Renaissance" for the National Television and Radio Center. They recently were honored by the University of Pittsburgh where they are now in residence as members of the Collegium Musicum.

The Flower Hujer Dance Revue first appeared at Carnegie Recital Hall in December to an over-flow audience. Miss Hujer, well known for many years as a solo dancer, has formed this new company of six



**Willard Matthews**

offering a production appealing to teenagers as well as adults. The company will be offered for engagements during the summer of 1958 as well as November 1958, and March and April, 1959.

Louise Thai-Thi Lang, pianist-composer, has toured the Far East, Australia, and Europe, winning the praise of critics wherever she has appeared. Recently she was soloist with symphony orchestras in Sydney, Hong Kong, Saigon, Manila, Lyon, Angers, Vichy, Nice, Cannes and Algiers, as well as the Lamoureux Orchestras, the Concerts Colonne, Pasdeloup Orchestra, and the Oubradous Chamber Ensemble in Paris. Her Town Hall concert brought an over-flow audience in March, 1957. One of her most celebrated compositions is the "Chinese New Year's Festival", which won immediate recognition by New York critics.

Meta Davis, West Indian pianist, presents an unusual program, Music-Poetry-Dance. Miss Davis is scheduled for appearances in Nassau, Bermuda, Trinidad and Jamaica, and will visit the United States in November when she is scheduled to fulfill engagements in Florida, Georgia, Alabama and Louisiana.

Moise Franco, chef d'orchestre, Mulhouse, France, plans to visit the United States and Canada in the winter of 1959, fulfilling guest appearances.

New on the list this year is Charles Newman, young American baritone.

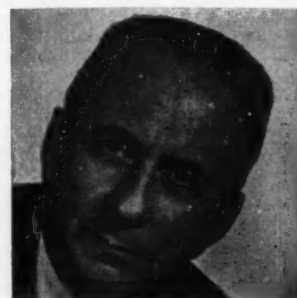
## LUDWIG LUSTIG

Ellen Faull, soprano of the New York City Opera, has rejoined the Ludwig Lustig management. She recently appeared with the Buffalo Philharmonic as Chrysothemis in "Elektra", the Cincinnati Symphony in "Messiah", the Baltimore Symphony in Beethoven's Ninth Symphony, the Symphony of the Air under Stokowski in "Carmina Burana". Her many opera performances included Constanze in "The Abduction from the Seraglio", and Menotti's "Old Maid and the Thief", with the Washington Opera Society; "Butterfly" in Duluth, and "Faust" in Pittsburgh.

Artists who have recently joined the Ludwig Lustig management are:

Jeannette Breval, French soprano, who appeared with the NBC Opera on tour, in "La Traviata", "Madama Butterfly" and "Marriage of Figaro".

Mija Novich, dramatic soprano, who has appeared as Donna Anna in 10 performances of "Don Giovanni", and a performance of the Verdi "Requiem", at the Montreal Music Festival. She sang Aida with the Pittsburgh Opera and will reappear later in the season as Leonore in "Il Trovatore". Her bookings include "Falstaff" in Montreal and as Aida



**Ludwig Lustig**

with the Houston Grand Opera, in addition to numerous concerts.

Cecilia Ward, mezzo-soprano, sang on the NBC Opera tour the parts of Cherubino in "Marriage of Figaro" and Suzuki in "Madama Butterfly". She will be heard in the NBC-TV production of "Rigoletto" in February, and will do a leading role in Douglas Moore's opera, "Gallantry", at Columbia University. In addition to numerous bookings for recitals and oratorios, she will be soloist with the National Symphony, Washington, D. C. She is engaged by the Central City Music Festival for "Cavalleria" (Continued on page 94)

## COLBERT-LaBERGE CONCERT MANAGEMENT



Henry and Ann Colbert

Colbert-LaBerge Concert Management, under the direction of Henry and Ann Colbert, is now in the midst of its busiest season ever. For the 1958/59 season it is offering an expanded roster of artists.

The illustrious list of singers is headed by Elisabeth Schwarzkopf whose success in the Fall of 1957 in recitals, appearances with 10 orchestras, including the New York Philharmonic, and in leading roles at the San Francisco Opera was bigger than ever. This year she will come back for a few engagements in the summer, for another San Francisco Opera season and for numerous recitals and orchestra appearances. Coloratura soprano Rita Streich wound up her sold-out first American tour—during which she also starred at the San Francisco Opera, the Hollywood Bowl, on the Telephone Hour and the Ed Sullivan TV show—in De-

cember and is already much in demand for next season. Three tenors have been added by Colbert-LaBerge: Gene Tobin and Cesare Curzi who both scored hits at the San Francisco Opera last fall, and Ernst Haefliger, known here from his outstanding recordings on the Decca Label. Soprano Suzanne Danco, another famous newcomer to the list, contralto Lucretia West, baritones John Langstaff and Hermann Prey round out the

Paul Dekter

extensive roster of singers.

An innovation for the Colberts is the presentation of two prominent European conductors: Ferdinand Leitner, general director of the Stuttgart Opera and known here from numerous recordings, and young Heinz Wallberg, director general of the Bremen State Opera and Philharmonic Orchestra.

In the field of chamber music, two star ensembles will return to these shores during the 1958/59 season:

(Continued on page 112)

## WM. L. STEIN, INC.

William L. Stein, Inc., reports the following activities of its artists:

Eunice Alberts has been heard in opera, oratorio and concert in Boston, Washington and Ann Arbor, Mich.

Lucine Amara, now in her eighth consecutive season at the Metropolitan



William Stein

Opera, has been active in America as well as in Europe. She has participated in the 1957 Glyndebourne Festival and will return there for the fourth time in 1958. She has appeared with many orchestras, among them the San Francisco Symphony, and she will make her debut in opera in this, her home city, in February. She will sing Aida in Florida and be heard in recitals in Minnesota, Atlanta and various other cities. In the fall, she will return to the Metropolitan Opera for her ninth consecutive season.

Fred Cushman, young tenor from Florida, has participated in the NBC touring opera and has sung in television productions of the same company repeatedly.

Lawrence Davidson, aside from his activity at the Metropolitan, has appeared with the opera companies in New Orleans, Tulsa, and Miami, and there will be appearances forthcoming in Philadelphia and Hartford.

Rosalind Elias, now in her third season with the Metropolitan, performed in Puerto Rico and Europe,

(Continued on page 114)



César Saerchinger

to fill all the requests for appearances. Dame Myra Hess will be heard in the East and Midwest this year from January to April, including six concerts in New York City, and will return for a coast-to-coast tour in January, 1959. The Budapesters, besides their annual trans-continental tour and their fall and spring seasons at the Library of Congress in Washington, D. C., will have had over a dozen New York appearances. These include the second complete Beethoven cycle in consecutive years to sold-out houses.

Pierre Fournier, cellist, another

(Continued on page 116)

## HERBERT BARRETT MANAGEMENT



Herbert Barrett

The Herbert Barrett Management represents great names in music, with emphasis on artistic stature, audience appeal, and personality. With each passing year, the management has substantially increased its activities—a larger list, a greater volume of bookings, sales representation through the country, management of many of New York's most distinguished concert series, and more intensive connections with television, radio, and European outlets.

Twenty solo artists, four special attractions, and an expanding list of renowned conductors make up the Barrett Management. Herbert Barrett is the director, and Joseph A. Lippman, associate and sales executive.

Guiomar Novaes, Moura Lympany, Benno Moiseiwitsch, Wilhelm Backhaus, Stell Andersen, and John Browning are the impressive list of pianists represented. Mme. Novaes' American tour in October, November,



Joseph A. Lippman

and December 1958, is already sold out. Her past season as soloist with the New York Philharmonic and other major orchestras through the country, her sold-out recital in New York with hundreds turned away, give evidence of the incomparable stature of this great pianist.

Moura Lympany's Carnegie Hall recital, where that celebrated concert hall was filled to capacity, was hailed as one of the music events of the season. Dividing her time between tours of the United States and Canada and Europe, Miss Lympany has continued to record one brilliant success after another. Benno Moiseiwitsch, one of the few remaining giants of the keyboard, is at the apex of his career, enjoying a reputation that is second to none in the ranks of the world's piano virtuosi. Now on a round-the-world tour which began with performances in major centers of the United States, Mr. Moiseiwitsch will perform at the Osaka International Festival, throughout Japan, Formosa, Hongkong, Manila, and Ceylon, before his extensive concert engagements in Europe and Great Britain. His tour this season in this country includes a performance with the Symphony of the Air at Carnegie Hall playing the Rachmaninoff Piano Concerto No. 2, so closely identified with this celebrated pianist. Another of the great and legendary names in music on the Barrett Management list is Wilhelm Backhaus, who continues

(Continued on page 98)

## GIESEN AND BOOMER, INC.

The Giesen and Boomer, Inc., artist list, under the personal direction of Eastman Boomer, will offer the following artists and attractions for the 1958-59 season:

Cilli Wang, who will make her second North American tour starting next November, and the George Gobel Show has options for more appearances due to her success on the show this past season. The show is called "The World of Cilli Wang".

Jacques Abram, who is going to tour for the ANTA State Department Program next season in the countries behind the Iron Curtain.

William Clauson who leaves in the late spring to tour Latin America and then will go to Europe. He will be available January, February, and March next year.

Nina Dova is currently filling over 40 dates this season and she will make another trans-continental tour next season.

Loren Driscoll will sing in the N. Y. premiere of "The Transposed Heads", Peggy Glanville-Hicks's new opera, in early February at the Phoenix Theatre. He also is doing "Manon" with the Shreveport Civic Opera Association, and next summer will return to the Santa Fe Opera. He will appear with the New York City Opera during the spring season of American operas.

The Theatre of Angna Enters. Richard Leibert, Radio City Music



Eastman Boomer

Hall's organist, will fill over 40 engagements this season and then will tour again. This will be his third trans-continental tour.

Anna Russell is booked for foreign tours into 1960, including return engagements in New Zealand, Australia, South Africa and Europe. Her Carnegie Hall recital on Jan. 9, 1959, will be recorded for Columbia Masterworks.

Zabaleta has been signed to a new recording contract with Period Records. Some of the recordings will be made in Europe with orchestra.

A new attraction is the Randy Weston Trio, jazz combo with Marshall Stearns, commentator.



# National Artists

(Continued from page 72)



Blue Bird Photo  
**Roy Williams, Western Division Manager of Civic Concert Service**



**Robert Gewald, Manager of Radio and Television Division of National Artists**



Alfred  
**Jeanette Green, Manager of Recital Department of National Artists**

first United States tours also will offer the public the Vienna State Opera's distinguished mezzo, Ira Malaniuk, Canada sends us mezzo Joan Maxwell, winner of nearly every vocal award open to competition in Canada, and Mexico's Belen Amparan of the Metropolitan Opera.

In addition Grace Hoffman, American mezzo-soprano who has sung with every major opera house in Europe and for the past two years been a member of the Bayreuth Festival, will be under NAC management. Two famous Metropolitan tenors, Giuseppe Campora and Ramon Vinay, join the roster, which also lists in this register heroic tenor star Wolfgang Windgassen of Bayreuth, and William Lewis, recently signed by the Metropolitan. Robert Moulson, gifted young tenor of NAC's New Faces in Music, completes this group.

In the lower-registers, baritones Alexander Weltsch of the Stuttgart State Opera, Henri Noel, of Chicago's Lyric Opera, and McHenry Boatwright, leading star of the New England Opera Theatre and twice win-



Blackstone Studios  
**Henry Levinger, Manager of Artists Service Division of National Artists**



**Phil Tippin, Manager of Lecture Bureau and Special Attraction of National Artists**

ner of the Marian Anderson Award, are signed. Kurt Boehme, world-famous German operatic basso, and a member of the Vienna and Munich State operas, also adds his name.

In the instrumental area, Mischa Elman, one of the world's most celebrated violinists, was signed by Mr. Vichay in November. This distinguished artist will this year observe his golden anniversary in the United States.

Fredell Lack, considered one of the most gifted of the younger violinists, will make a coast-to-coast tour.

Eloise Polk, with Earl Wild, Rosa Linda, Walter Hautzig and José Echaniz are newly-signed exponents of the piano, while Mildred Dilling, just back from a European tour, will be offered as the "First Lady of the Harp," in a trans-continental tour.

In the Lecture Division, Dr. Ruth Alexander, syndicated columnist of the New York Mirror, has been signed for a lecture tour.

## CIVIC CONCERT SERVICE INC.

At the close of its 36th year, Civic Concert Service Incorporated feels that its Regional Plan, inaugurated by Luben Vichay two years ago, has produced the expected results. A notable increase in membership cities has occurred during the last year, and a consequence of the personnel expansion policy relating to the various territories which were "broken down" into a more intimate pattern has produced a closer relationship between the member and the civic representative so that the special problems relating to each region can be dealt with on a more personal, and thus more effective, basis.

Currently, Civic's President contemplates further implementation of his Regional Plan by increasing the

## DEMETER ZACHAREFF

The Demeter Zachareff Concert Management reports its busiest season in many years. Among the many attractions Zachareff presented in Jordan Hall during the past season was the newly formed Stanger Chamber Orchestra, consisting of 25 virtuosi of the Boston Symphony. This debut concert was attended by a musically distinguished audience, and was unanimously acclaimed by the critics. The orchestra scheduled its first Town Hall, New York, appearance on Jan. 19, 1958, and will again be led by its brilliant founder and conductor, Russell Stanger.

One of the most unusual concerts ever given was presented at Jordan Hall by the Boston Percussion Ensemble in a special program composed and conducted by Harold Farberman, versatile young percussionist of the Boston Symphony. Not for many years has musical Boston enjoyed precisely the sort of lift it got from Farberman's concert in Jordan Hall. Not a symphony, not pops, not chamber music, not recital, but a most ingenious and clever assemblage of new pieces with the accent on synopation and percussion.

The American Piano Trio, Stephen Kovacs, director, is a favorite with audiences as a result of many tours and outstanding performances throughout the United States in past



**Demeter Zachareff**

seasons. It remains available to organized audiences through the Civic and Community Concert associations. Its recent tour through New England, arranged by this management, was an unqualified success.

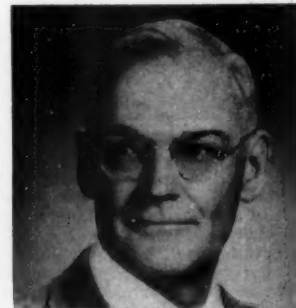
The Cambridge Festival Orchestra, under the direction of Daniel Pinkham, conductor, and Robert Brink, concertmaster, has in 1957 reaffirmed its reputation as the country's leading exponent of the music of the 18th and 20th centuries. Although this ensemble has been heard in person only in New England, its reputation has spread far beyond through the medium of radio and recordings. The orchestra currently is recording the music for some 13 television programs which will be available to the public in the fall of 1958. The musi-

(Continued on page 102)

## CLARENCE E. CRAMER

Albert Tipton's orchestra, "Music for Tonight", from the St. Louis and Detroit Symphonies, features Mary Norris, concert pianist, as one of the four solo artists. They return to Aspen, Colo., again from June 23 until Labor Day, and will play concerts for several college summer schools enroute. For next season they tour before and after the St. Louis and Detroit seasons in early October, April and May.

The "Opera Festival" will again as-



**Clarence E. Cramer**

sist symphonies, colleges, and choral societies in "Aida" and "Faust", either as full stage performances, or in concert form. A "Gala Night at the Opera" presents the distinguished cast in two fully staged scenes, the "Aida" Nile Scene, and the "Faust" Garden Scene, plus one act of concert pieces, and with George Lawner of the Chicago Lyric Opera at the piano. The

responsibilities of both divisional and regional managers. The three existing Divisions have been reorganized into four. Roy Williams, with Civic for many years, will be in charge of the Western Division. He will act with Thomas M. Reilly, Vice-President and Treasurer, under Mr. Vichay,

artists are Ellen Faull, soprano; Walter Fredericks, tenor; Désiré Ligeti, bass; Algerd Brazis, baritone; Audrey Paul, contralto.

The Medleys are in the midst of their transcontinental tour of 69 cities, and are already engaged by Community Concerts for 24 West Coast cities in April, 1959.

The St. Louis Trio, new to the Cramer list, offers Edith Schiller (Mrs. Harry Farberman), pianist; Melvin Ritter, violinist and assistant concertmaster of the St. Louis Syphony; Olga Zilboorg, cellist of that orchestra. They will tour in October, April, May, and week-ends during the symphony season.

The Sudler-Powers Trio brings Chicago's distinguished Louis Sudler, baritone; Dudley Powers, for 12 years principal cellist of the Chicago Symphony; Rhea Shelters, pianist.

Other ensembles making constant tours are the Serenaders Male Quartet with Ralph Nielsen, tenor; and "Carmen and Don José" with Ralph Nielsen, tenor; Audrey Paul, contralto, and the Marlinn String Trio.

"In Operetta Time", in their sixth season with Bernard Izzo, baritone of the Lyric Opera; Elizabeth Humphrey, lyric soprano; Ralph Dodds, pianist.

Dorothy Cothran, soprano, will tour in solo recitals, as well as jointly with a violinist. Ralph Nielsen, tenor, and Bernard Izzo, baritone, also tour as solo recitalists.

The Theatre Men, male octet and soprano with Bernard Izzo, director, and all from the Lyric Opera of Chicago, are touring from Ohio to Wyoming this season and will appear in 25 states of the Central, West and South next season.

as an administrative committee to formulate and co-ordinate policy which the regional managers will execute. Other appointments include Helen Williams as Director of Information Service of Civic and Lois Brannan as Director of Booking Service of Civic.

## COSMETTO ARTIST MANAGEMENT

The Cosmetto Artist Management announces for the season 1958-59 an expanded list of distinguished artists. Associated with Cleon Cosmetto, exclusive American representative of The Little Singers of Paris since 1947, is Mildred Shagal, well-known in the concert field.

The Little Singers of Paris, a favorite throughout the world, will tour in October, November and December. Their 1957 American tour was by far the most successful in the choir's history. It lasted 79 days and covered 97 performances in 62 cities; 28 of these were concerts for school children and student assemblies. The 1958-59 tour promises to beat this record.

Varel and Bailly with their Chanteurs de Paris, a sensationally successful song-writing duo with a seven-man choral group, will have their second American tour in February and March, 1959. For their first concert tour, taking place in February, 1958, the Varel and Bailly program features the French Troubadour singing his songs from the end of the Middle Ages to our present day. In the second half of the program Varel and Bailly give us contemporary French song with its cafes and bistros, its satire and comedy and its irresistible charm.

The Lausanne Little Orchestra, renowned as one of the finest chamber orchestras in Europe, will make its first American tour in April, 1959 under the baton of the eminent Victor Desarzens. The orchestra, consisting of 26 musicians, has won high European acclaim not only for its virtuosity but for its provocative and interesting programs.

The Kedroff Vocal Quartet will bring its rare programs of Russian folklore, Russian church music and great works of romantic and contemporary masters to the American concert field. Their tour will take place between Jan. 27 and March 10, 1958.

Two great singers are on the Cosmetto list: Mary Curtis-Verna, leading soprano of the Metropolitan Opera, La Scala, and Covent Garden; and Gloria Lane, leading mezzo-soprano of the New York City Opera and the Berlin State Opera. Mary Curtis-Verna, one of the busiest sopranos in Europe, will be in Europe from end of January, 1958 until fall when she returns for a concert tour and for her Metropolitan commitments. In December, 1957, she received special acclaim when she substituted for Tebaldi in the first "Aida" of the season and then made the front page when she stepped in on three hours notice to substitute for the indisposed Eleanor Steber as Donna Anna in "Don Giovanni". With her own leading roles in "Tosca" and "La Forza del Destino", this young American soprano has established herself definitely in the front rank of great singers.

Gloria Lane, who had a resounding success in her first season with the Berlin State Opera this past fall as Ulrica in "The Masked Ball" and Eboli in "Don Carlo", returns to Berlin in April and May, 1958, to do a number of "Carmens", following which she has been invited to the Glyndebourne Festival in England to sing the leading role of Baba in Stravinsky's "The Rake's Progress".

Guy and Monique Fallot, whose first season of some 40 engagements in the United States and Canada—the



Cleon Cosmetto

last lap in a round-the-world tour—stamped these artists as among the foremost cello and piano duos here as well as in Europe, will return for another tour of North America in November and December, 1958.

Continuing on the Cosmetto List are Marcel Grandjany, one of the world's greatest harpists, who next season will celebrate 50 years of concert-giving; Sylvia Marlowe, distinguished harpsichordist; Appleton and Field, among the most interesting and engaging two-piano teams in the concert field; and Hilde Somer, brilliant young pianist. The Cosmetto Artist Management will also bring to America Charles Lassueur, Switzerland's distinguished pianist, for a limited number of engagements.

The Cosmetto Artist Management, while expanding their activities in the concert field, expect to keep their list limited so that Mr. Cosmetto and Miss Shagal may participate personally in the careful development of their artists' careers and so that they may keep just as closely in touch with the needs and problems of the local managers.

## INTER-ALLIED ARTISTS CORPORATION



Ann Kullmer

Inter-Allied Artists Corp., under the personal direction of Ann Kullmer, is presenting the following artists for the 1958-59 season:

The great Austrian pianist, Friedrich Gulda, after an absence of three years, again will appear in the United States. Having toured Europe and South Africa this winter he will, enroute to South America, play a limited number of engagements here during March. For the 1958-59 season he will be available for concerts from Oct. 22 to Dec. 12.

Irene Dalis, brilliant young mezzo-soprano of the Metropolitan, San Francisco and Berlin State operas, is another of the artists for whom the demand is greater than time permits. After completing her Metropolitan contract in March Miss Dalis returns to the Berlin Opera until July. During

## RONALD A. WILFORD ASSOCIATES, INC.

Ronald A. Wilford Associates, Inc., has, during the 1957-58 season, continued to expand its activities in the fields of concert and the legitimate theatre. In addition to its representation of a distinguished group of solo artists, two major theatrical attractions and an outstanding musical ensemble, the management has added three leading artists to its already noteworthy roster.

New to the Wilford Management is Byron Janis, internationally celebrated American pianist, who has just completed a sensationally successful cross-country tour in which his appearances with the Boston, Philadelphia, Chicago, Denver, and Portland symphony orchestras, as well as in solo recital, elicited bravos from both critics and audience. Mr. Janis recently recorded for Victor the already released Rachmaninoff Concerto No. 1 with the Chicago Symphony, under Fritz Reiner, and the Rachmaninoff Concerto No. 3 with the Boston Symphony under Charles Munch, available shortly. He has been invited by the State Department to appear in recital at the Brussels Fair in June.

The distinguished American baritone, Cornell MacNeil, another artist new to the Wilford list, received overwhelming praise during his appearance with the Municipal Opera in Caracas, where he sang Renato in Verdi's "Ballo in Maschera". He appeared with the Philadelphia Opera Company, the New Orleans Opera and the Chicago Lyric, as "Rigoletto"; at the Grant Park series he provoked an ovation and has been hailed as the "find of the season" by major American critics.

Also new to the Wilford Management, and marking its entry into the field of conductors, is Andre Cluytens, permanent conductor of the Bayreuth Festival and the Paris Conservatoire Orchestra, and guest conductor of the



Ronald A. Wilford

New York Philharmonic. Widely recorded by Angel, Cluytens will be available for guest appearances in the United States from January to February, 1959.

During 1957, Ronald Wilford Associates arranged for the return tour (Continued on page 114)

## J. J. VINCENT

J. J. Vincent, concert and opera manager of long standing, will continue to limit his roster of artists to a select few for the 1958-59 season.

Laszlo Varga, first cellist and soloist of the New York Philharmonic, made his successful Town Hall concert debut this past November. Despite his youth, he already



Alfredo Valente

J. J. Vincent

has a notable list of accomplishments and in addition to his appearances as soloist with the Philharmonic he will concertize in the United States and South America next season.

Evi Liivak, Estonian concert violinist, has performed with numerous major orchestras throughout Europe and has been heard in recitals, not only on the Continent but in Canada and more recently in the United States. Next season she is expected to fill engagements with orchestras in this country and South America.

The New York Philharmonic Cello Quartet, composed of four members of the New York Philharmonic (Laszlo Varga, Nathan Stutch, Martin Ormandy and Asher Richman) appeared in Town Hall in their official New York debut last November. So far, this ensemble has been heard only in a limited number of appearances but with great success.

Kate Moller remains one of the leading sopranos for the Danish Royal Opera.

Juan Emilio Martini retains his position as the leading conductor of the Teatro Colon in Buenos Aires.

Samuel Walter, eminent organist, has been heard in recitals in a number of cities on the East Coast and will extend his activities to the Middle West and the South during the coming season.



THE  
GREAT  
NAMES  
IN  
MUSIC

## PIANISTS



The world-acclaimed Brazilian at height of fabulous career. 1958 tour completely booked. Annual New York sellouts.

**"Only Novaes can bring such enchantment!"**  
—N. Y. Times

**GUIOMAR NOVAES**



One of the great and legendary names in music, continuing this season on sabbatical at his home in Switzerland.

**"One of the world's musical giants."**  
—Time Magazine

**WILHELM BACKHAUS**



50th anniversary for one of the famous generation of keyboard titans, honored as Commander of the British Empire. 1958 world tour.

**"One of the great artists of the day."**  
—N. Y. Times

**BENNO MOISEWITSCH**



Renowned British pianist. Top recording star. SRO 1957 Carnegie Hall recital. First woman pianist to tour Soviet (with London Philharmonic).

**"Among the world's important pianists."**  
—N. Y. Times

**MOURA LYMPANY**



Steinway. Leventritt. Queen Elizabeth of Belgium Gold Medal winner. 1958 Brussels World's Fair.

**"One of the most sensitive and poetic artists America has produced."**  
—Los Angeles Times

**JOHN BROWNING**



Soloist with N. Y. Philharmonic, Boston Symphony. Annual European tours. Premiered Milhaud "Fantaisie Pastorale."

**"Miss Andersen is extraordinary!"**  
—N. Y. Herald Tribune

**STELL ANDERSEN**

# Herbert Barrett



Fifth SRO season in N. Y. under Allen Sven Oxenburgh's direction. Rarely heard operatic masterpieces performed by world-famous stars, chorus, orchestra, Arnold Gamson, conductor.

**"Most versatile and brilliant organization in many a year."**  
—N. Y. Herald Tribune

**AMERICAN OPERA SOCIETY**



Nine world-famous artists under direction of William H. Scheide include Julius Baker, Robert Bloom, Eileen Farrell, Norman Farrow, Bernard Greenhouse, Jan Pierce, Carol Smith, Paul Ulanowsky, Maurice Wilk. 10 N. Y. seasons.

**"Music without equal or any near parallel!"**

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Samuel Baron, flute; Jerome Roth, oboe; John Barrows, horn; Arthur Weisberg, bassoon; David Glazer, clarinet. 10th year of international successes, including 1958 Brussels World's Fair.

**"The finest ensemble of its type now appearing before the public."**

—N. Y. Herald Tribune

**N. Y. WOODWIND QUINTET**

"Playing completely authoritative and of a piece that automatically placed her among the ranks of the world's important pianists."

—NEW YORK TIMES

"Utterly masterful! The kind of sincere, unforced musical pleasures one always looks for and seldom finds."

—NEW YORK HERALD TRIBUNE

"They all came to hear—and see—the dazzling Briton. A pianist who does not cultivate technique for technique's sake, but for the wider vistas of imaginative exploration, a pianist who finds playing the piano a way of life rather than a form of work."

—NEW YORK WORLD-TELEGRAM & SUN

*...that's how New York's  
major music critics  
hailed the triumph of*

# MOURA LYMPANY

*before an N.Y.C. audience at Carnegie Hall on November 20, 1951*

**Herbert Barrett Management, Inc.**

260 West 57th Street, New York 19, N.Y. CO 5-0460 Cable address: HERBARRETT



## ANDREW SCHULHOF

Andrew Schulhof will continue the exclusive world-wide management of Ernest Ansermet and Sir Thomas Beecham, and will present other noted conductors to the American public. Artists under his exclusive management include:

Ernest Ansermet, after 12 consecutive years of guest engagements in the United States, will not appear next season in order to accommodate guest appearances in Europe and a great number of recordings for London firm whose catalogue already contains more than 70 of his LP records.

Sir Thomas will return after a year's absence for guest engagements early in 1959 with leading orchestras. This year will mark Sir Thomas's 80th birthday. In the past year he had numerous guest engagements on the Continent and increased his great recording repertoire.

Paul Kletzki, who is coming to the United States for the first time this spring to conduct the Cincinnati, Baltimore and Philadelphia orchestras—the latter also in New York—will return next season for additional important engagements.

Peter Maag, young Swiss conductor who directs the orchestra and opera in Bonn, Germany, and who won great acclaim in guest engagements all over Europe, notably in London, Edinburgh, Paris, Rome and Madrid, will make his United States debut with the Cincinnati Symphony in February, 1959, followed by the Detroit Symphony and other guest engagements.

Ellen Ballon, pianist, continues her appearances with orchestras and in



Andrew Schulhof

recitals in this country and abroad. Following her guest success at Festival Hall, London, as soloist with the Royal Philharmonic under Sir Thomas Beecham, where she played the Villa-Lobos Concerto, she will appear again in England next May, followed by a Continental tour. In her free time, Miss Ballon is giving master classes at McGill University, Montreal, where she also initiated a highly successful lecture series by noted musicians.

Ernst von Dohnanyi, "the youthful octogenarian", is continuing his activities as composer-in-residence at Florida State University in Tallahassee, giving also piano master classes and making selected appearances with orchestras in his own compositions and the classical repertoire. His recent appearances at the Edinburgh Festival, as well as with the Chicago, Minneapolis and Cincinnati orchestras, among others, were unanimously acclaimed. He recorded his own and other compositions which were just released by Angel Records.

cently signed, is known for his outstanding interpretations of great oratorio and choral works and the art-song repertoire. He will make his New York debut as a solo recitalist in the fall of 1958. He is one of the original members of the New York Pro Musica.

Robert Gerle, Hungarian violinist, is another newly signed artist. Now a member of the Peabody Conservatory faculty, he will concertize extensively next season. Mr. Gerle is an extremely gifted young artist, endowed with all the necessary qualifications for a big career.

While several other new ensembles and artists will be announced in the near future, the policy of the Kazounoff Management is to keep the list limited in number and to represent only artists who can make a definite contribution to the music world and audiences.

## M. P. BICHURIN

The 1957-58 season of M. P. Bichurin saw many tours by leading artists in Central and South America, as well as Europe, under Mr. Bichurin's direction.

Rudolf Firkusny, noted pianist, had an Australian tour of 35 concerts, and arrangements already have been made for another tour in the spring of 1959 sponsored by ABC and arranged by Mr. Bichurin.

Ruggiero Ricci, violinist, whose artistic reputation has grown immensely, has just completed a worldwide tour which took him to Pakistan, India, Indonesia, Malaya and Manila.



Alfredo Valenti

## M. P. Bichurin

He also appeared in 44 recital and orchestra performances in Australia. His next European tour begins this month with guest appearances with the London and the BBC symphonies and continues in France, Spain and countries in which Ricci will appear for the first time, such as Eastern Germany, Czechoslovakia, and Poland. Next summer he will make his fourth tour of South America.

Jeanne Mitchell, brilliant violinist who appeared successfully in several European countries during 1956-57, will undertake another European tour under this management.

Ruth Slenczynska, well-known pianist, is engaged for a South American tour in the summer of 1958.

Soulima Stravinsky, composer-pianist, will make a lecture tour of South America in the fall of 1958.

The noted pianist, Frank Glazer, (Continued on page 116)

## BERENECE KAZOUNOFF, INC.



James Abresch  
Berenece Kazounoff

Nearing the close of her 13th year as a concert manager and artists representative, Berenece Kazounoff, Inc., will again present a distinguished list of artists and ensembles for the 1958-59 season.

The Parrenin Quartet will return for their second coast-to-coast tour, which will begin Feb. 1, concluding March 17, 1959. This outstanding French ensemble had a sold-out tour last season and, from present indications, their tour again will be sold out and will have to be extended. The Parrenin will introduce eight or more new works during the tour.

Alice Ehlers, harpsichordist, and Eva Heinitz, viola da gambist, will again tour from March 1 through April 5, 1959. A cultural dividend is being offered for colleges and universities where there are students and teachers especially interested in the historical backgrounds of the harpsichord and viola da gamba and in the

unique repertoire of early music. The Musical workshops conducted by Alice Ehlers and Eva Heinitz in connection with their concert appearances are exciting experiences and stimulating adventures in learning.

Leonard Shure, pianist, begins his eleventh year under the Kazounoff Management. Mr. Shure will have a very busy season. His tour will take him to the West Coast and south to New Orleans. He has been invited to return to the Aspen Music Festival this summer, as guest artist and member of the faculty.

Eudice Shapiro, violinist, also with this management for many years, will have a heavy 1958-59 concert schedule. Her new Vanguard recordings will be available this month. She will return to Aspen as guest artist and faculty member next summer.

Levin and McGraw, piano duettists, now completing their first season with this management, have been giving concerts throughout the East, Southeast and Midwest with great success. Their New York debut in Carnegie Recital Hall brought very fine critical acclaim and a full house. This is the only professional four-hand, one-piano team performing only music originally written for piano duet.

Seymour Bernstein, pianist, has recently been signed for management. This artist has toured across the country and also toured Japan under the auspices of the State Department. He will leave for his second European tour on May 1, for six months. His recordings on the Student Companion Label have received outstanding acclaim.

Charles Bressler, tenor, also re-

The 1957-58 season proved to be a most successful one for the National Music League, America's only non-profit concert management. It also marked the retirement of Mrs. Anna C. Molyneux, managing director for 19 years. It was under her guidance that the League was reorganized in 1938, and since then it has continued to give carefully selected young soloists (chosen by a panel of well-known musicians) a start in the concert field. Alfred A. Rossin, who has been with the League since 1940, succeeds Mrs. Molyneux as managing director.

New to the artist list are two pianists, Anton Kuerti and Joseph Schwartz. Chosen last spring, Joseph Schwartz has already distinguished himself at the National Gallery in Washington, D. C., and will tour the Midwest during the summer of 1958. Anton Kuerti won the 1957 Leventritt Foundation Award; played with the New York Philharmonic in October, 1957, and will appear this season with the Philadelphia, Cleveland, Denver, Buffalo and Detroit Orchestras. He has already been signed for engagements in Montreal, Winnipeg and a tour in the Midwest during 1958-59.

Singers continuing under League management are tenor Elmer Dickey, who will tour the South in April and May, 1958, during which he will open the Fisk University Music Festival in Nashville; soprano Shirlee Emmons who appeared as leading soprano with The Santa Fe Opera and the NBC Opera on tour; contralto Mary MacKenzie, who recently returned from a London debut; soprano Marjorie McClung, Metropolitan Opera Auditions of the Air winner, who is appearing in recitals throughout the country; and tenor William McGrath,



Alfred A. Rossin

who sang leading roles with the Santa Fe Opera Association and appears in February with the Opera Society of Washington, D. C.

Instrumentalists continuing under League management are pianist Martin Canin touring the East and South; pianist Jeaneane Dowis, who returns in January, 1958, from a European trip on which she was a prize-winner at Bolzano, Italy, and who will tour for five weeks in the south this season; and violinist Joyce Flissler, who is appearing in Town Hall on January 20 and in recital throughout the country, including an engagement with the Springfield, Ohio, Symphony as soloist.

Special attractions include Karen Duke in "Songs with Guitar". Miss Duke, a new addition to the artist list, will tour the South in February, 1959. Also, continuing with the League is Cynthia Otis, harpist, who is having a busy season with many recitals and several appearances with orchestras and a tour in the spring as soloist with the Rudie Sinfonietta.

# Martin Taubman

## MANAGEMENT

### —IN AMERICA—

119 West 57th Street  
New York 19, N. Y.  
PLaza 7-5985  
Cables: Taubman-Maytraserv, NY

### —IN EUROPE—

Lothringerstrasse 20  
Vienna 3, Austria  
Phone: 733438  
Cables: Centropaconcert, Vienna

### *Artist List for Season 1958-1959*

#### CONDUCTORS

• FAUSTO CLEVA (Europe)  
HANS KNAPPERTSBUSCH  
\*FERDINAND LEITNER  
DIMITRI MITROPOULOS (Europe)  
LEE SHAYNEN

#### SOPRANOS

PHYLLIS ALLEN  
MIMI COERTSE  
LEE GOEBEL  
MARILYN HORNE  
KAROL LORAIN  
ROSL SCHWAIGER  
TERESA STICH-RANDALL  
\*RITA STREICH  
JANE STUART-SMITH

#### MEZZO-SOPRANO

\*\*IRA MALANIUK

#### CONTRALTO

\*LUCRETIA WEST

#### TENORS

ROBERT CHARLEBOIS  
†LEOPOLD SIMONEAU  
KARL TERKAL  
\*GENE TOBIN

#### BARITONES

DUNCAN MACLEOD  
LLOYD OSTENBURG

#### BASS-BARITONES

†GEORGE LONDON  
GUSTAV NEIDLINGER

#### BASSES

PHILIP CURZON  
DEZSO ERNSTER  
FREDERICK GUTHRIE

#### PIANIST

†PAUL BADURA-SKODA

#### SPECIAL ATTRACTION

SALZBURG MARIONETTES THEATER

#### ANDREAS NOMIKOS

Stage and Scenic Designer

\* Mgt. for U.S.A. and Canada, Colbert-Laberge, NYC  
\*\* Mgt. for U.S.A. and Canada, National Artists Corp. NYC

† Mgt. for U.S.A. and Canada, Columbia Artists Mgt. NYC  
• By arrangement with Ludwig Lustig, NYC



## SIEGFRIED HEARST

Mr. Hearst's list of conductors includes Leopold Stokowski who is active in the United States and in the principal music centers of Europe. He again will appear in several concerts in Berlin and Vienna and has been invited to conduct at the Spring Music Festival in Prague. Stokowski is conducting the Chicago Symphony as guest and, in New York, he is conducting several concerts with the Symphony of the Air and will again conduct at the Empire State Music Festival.

Josef Krips continues as Musical Director and Conductor of the Buffalo Philharmonic. He will again be a guest conductor with the Montreal and the Los Angeles orchestras and, for the third consecutive season, will be Musical Director and Conductor of the Cincinnati Music Festival this May. He is again engaged by the Symphony of the Air for a special concert in Carnegie Hall, April 13, conducting Beethoven's Ninth Symphony, and will give a number of concerts with the Vienna Philharmonic and also conduct several performances at the Vienna State Opera. He will appear in London in his annual Beethoven Cycle and conduct many of the European festivals. With Artur Schnabel he will record Mozart concerti for Victor. His recording of the Schumann Fourth Symphony received critical acclaim as did the Beethoven Five Piano Concerti with Arthur Schnabel. This summer Mr. Krips will conduct four concerts at Lewisohn Stadium and will again conduct at Ravinia, Chicago, and possibly the Philadelphia Dell.

Igor Markevitch, permanent conductor of the Paris Lamoureux Orchestra, is also permanent conductor of the Havana Symphony and Musical Advisor of the Montreal Symphony. During June and July he conducts the master-class for conductors in Mexico City sponsored by the Mexican Government. He has made several new recordings with the Lamoureux Orchestra in Paris including a complete recording of Glinka's "La Vie Pour Le Czar". This March he will conduct the Philadelphia Orchestra in Philadelphia, Washington and Baltimore, and the Orchestra Nacional in Mexico City in July.

Georg Solti, Musical Director of the Frankfurt Opera, this fall conducted the Chicago Lyric Opera in performances of "The Marriage of Figaro," "Forza del Destino," and "Don Carlo." He will conduct a Beethoven Cycle in St. Louis in five concerts this season and will be guest conductor with the Pittsburgh Symphony. Next season Solti will conduct the Los Angeles Philharmonic for three weeks and during this summer will again conduct several concerts at Hollywood Bowl and Ravinia. In Europe he will conduct several of the most important festivals and will appear at the Brussels World Fair. He has made many new recordings for London, including the excerpts of "Walküre" with Kirsten Flagstad.

Lukas Foss in his triple capacity of composer, conductor and pianist has been much in demand. He is professor of music at the University of California in Los Angeles where he took the place of the late Arnold Schoenberg, teaching composition. Last summer he conducted the Chicago Symphony at Ravinia and conducted and played with the Boston Symphony at Tanglewood. He has been invited to play his own piano concerto so far with 16 different orchestras. He is playing this winter with the Detroit



Siegfried Hearst

and the Cleveland orchestras and next season will play with the Minneapolis Symphony. During the last six months Foss received four awards: The Naumburg Recording Award for his "Song of Songs", the Institute of Arts and Letters Grant in Music, The Los Angeles Conservatory "Doctor Honoris Causa", and The University of California Southern Campus award. He has just finished a "Symphony of Chorales" composed at the request of friends of Albert Schweitzer in Boston and commissioned by the Koussevitzky Music Foundation, and has made a number of recordings recently.

Nicolai Malko has been reengaged as Musical Director and Conductor of the Sydney Symphony by the Australian Broadcasting Commission. He is at present fulfilling important engagements in Europe, including England, Denmark and Sweden.

New on Mr. Hearst's list of conductors is the dynamic young American conductor, Theodore Bloomfield, who is the Musical Director and Conductor of the Portland Symphony. He will conduct again this summer in Chicago.

Jonathan Sternberg, who conducted in the fall in Warsaw, Poland, with great success, later conducted the Winterthur Orchestra in Switzerland. He is now the Musical Director of the Halifax Symphony. His great success there is best expressed in the action of the Canadian Government giving a subsidy to the orchestra to provide a

longer season and augment the number of musicians.

Frieder Weissmann has been appointed one of the leading conductors of the Amsterdam Opera. He has been reengaged in both the symphonic and the operatic field in Berlin, Munich, Rome and Naples. He is the regular conductor of the Scranton Symphony and will be a guest conductor in Winnipeg this winter.

Leopold Ludwig, General Musical Director of the Hamburg Opera, has been active in a number of European festivals. His recording with Emil Gilels of the Beethoven Fourth Piano Concerto has just been released by Angel. He has not yet appeared in the United States.

Other conductors who are under the management of Siegfried Hearst who so far have not appeared in the United States are Mario Rossi, Musical Director of Torino Radio; Rene Leibowitz, who conducts Radio Paris if he is not busy writing books on music (his last book, "The History of Opera", has been just published); Heinz Unger, who has conducted frequently in Canada, is also active in Europe where he conducts annually in Spain. Theodore Vavayannis, Musical Director of the Athens Orchestra, has made some new recordings in Athens. Fritz Mahler, conductor of the Hartford Symphony, made a very successful recording of "Carmina Burana" for Vanguard. He again will conduct this summer in Berlin, Dusseldorf and other important European centers. Harry Farbman, associate conductor of the St. Louis Symphony and conductor of the Springfield (Ill.) Orchestra has been appointed Music Director of the Redlands Music Festival in California. Earl Murray, associate conductor of the San Francisco Symphony, has been very active conducting special concerts and ballet performances in San Francisco. New on the Siegfried Hearst list of conductors is the young and talented Italian-American conductor Piero Bellugi who appeared in concert in San Francisco.

Maurice Abravanel, Musical Director of the Salt Lake Symphony, has been reengaged as Musical Director of the Santa Barbara Music Festival.

He recently recorded the complete Handel oratorio "Israel in Egypt" for Westminster. Lovro von Matacic, distinguished Yugoslavian conductor, is chief conductor of the Dresden and Berlin operas and will conduct a new production of "Elektra" at the State Opera in Berlin, and a new production of "Faust" at the State Opera in Munich. He has been invited to conduct at the Edinburgh Festival in 1958.

Siegfried Hearst also acts as personal representative of the famous mezzo-soprano of the Metropolitan Opera, Nell Rankin, who will appear with a number of opera companies in the United States and as soloist with important symphony orchestras both here and in Europe. Another artist represented by Mr. Hearst is the young Czechoslovakian tenor, Rudolf Petrak, who, outside of opera, has appeared with some of the great symphonic conductors such as Leopold Stokowski, Eugene Ormandy, Josef Krips, and Igor Markevitch.

## DAVID LIBIDINS

For the season 1958-59, David Libidins, Independent Concert Management and Booking Office, will continue his exclusive booking agency for the Ballet Russe de Monte Carlo in cooperation with Kenneth Allen, Jr. The current 1957-58 season booked



Maurice Seymour

### David Libidins

by our office (25 weeks, 97 cities, coast to coast) is completely sold out.

The office will continue to have under its management Vladimir Horowitz, Ania Dorfmann, Wanda Landowska, and Ruth Posselt, violinist.

The team of the foremost exponents of the classic ballet, Alicia Alonso and Igor Youskevitch, will be available through our office for a limited number of appearances with symphony orchestras.

The Recital Department, which has been very active during the current season, will continue its operation.

## ERMINIE KAHN ARTIST MGT.

Erminie Kahn Artist Management announces for the season 1958-1959 continuation of management of the internationally-noted pianist Robert Goldsand, whose recitals, orchestral appearances, and concert cycles, again have taken him throughout the United States, into Canada and Mexico, to Great Britain and the continent during the current season (1957-58). Mr. Goldsand's next season is now booking for the same general territory in this country and abroad.

Also continuing with this management is the brilliant young Cuban classic guitarist, in the front ranks internationally in his field, Rey de la Torre. This artist tours annually coast

(Continued on page 116)

## CONSTANCE WARDLE

George Copeland, distinguished American pianist, launched a Golden Jubilee series of concerts with his appearance in Carnegie Hall last fall. He is available for a limited number of playing dates in the coming season.

Paul Matthen, bass-baritone, has been busy with oratorio engagements at the University of Michigan and the Massachusetts Institute of Technology, with the Cantata Singers, Norfolk Symphony, numerous recitals and his new appointment to the staff of the University of Indiana.

Doris Okerson, mezzo-soprano, is piling up a record of operatic appearances. The most recent are the New Orleans Opera Company, Philadelphia Grand Opera Association, NBC-TV opera, "The Dialogues of the Carmelites", "Traviata" in concert form with the New Haven Symphony. Oratorio engagements include "St. John Passion" with the Norfolk Symphony and many New York performances.

Paul Harelson, pianist, is adding to his debut success of last year many recital, soloist and orchestral engagements.

Virginia Raad, pianist and lecturer, opens a tour by an appearance at Wellesley College.

Rosemary Clarke, pianist, is being kept busy with a western tour this spring.



Constance Wardle

Jane Mansfield, pianist, filled a series of fall engagements in the southern states and is preparing for her formal debut at Carnegie Recital Hall in April.

Alfred Schmied, pianist, is now playing recital engagements in Europe and will again be available in the United States in 1958-59.

The Gotham Baroque Ensemble, Stoddard Lincoln, director, after a New York recital, is planning a limited tour for 1958-59. This new chamber-music group is rousing considerable interest.

## HANS J. HOFMANN

Based on many years of experience in Europe as the owner of the well-known Theatrical Agency R. Lanik in Vienna, this management's activities are now centered in New York while it retains its connections with leading European opera houses.

Its list of clients is headed by:

Otto Edelmann, bass baritone, who recently finished the recording of Wagnerian arias and the role of Baron Ochs in "Der Rosenkavalier" for Angel Records in London. He recorded in addition Wotan in the third act of "Die Walküre" to Kirsten Flagstad's Brünnhilde in Vienna for Decca. Mr. Edelmann is adding a new role to his repertory, King Marke in "Tristan und Isolde" at the Metropolitan Opera during the winter of 1958 and will sing this season: Baron Ochs, Wotan in "Die Walküre" and Gurnemanz in "Parsifal". Re-engaged at the Metropolitan Opera for 1959, he will sing Hans Sachs in "Die Meistersinger" again. He is returning to Europe after the Metropolitan tour in the spring of 1958 and will sing at the Vienna Staatsoper, Salzburg Festival and Munich Staatsoper.

Olivia Bonelli, soprano, is a member of the New York City Opera. She has been engaged for several concert and oratorio performances, including the Verdi Requiem, in the U. S. and Canada, and on May 8 she will be soloist in Cherubini's Missa Solemnis in D Minor, with the Dessoff Choirs and the Symphony of the Air, in Carnegie Hall.

Rose Byrum, coloratura soprano, sang Musetta in "La Bohème" at the Academy of Music in October 1957 and for three weeks during November and December 1957 was soloist at the Radio City Music Hall. In 1956 she was one of the winners of the Metropolitan Auditions of the Air.

Elizabeth Mannion, mezzo-soprano, sang leading roles at the Municipal Opera in Bonn, Germany. This winter she is appearing with the NBC-TV Opera. Besides operatic work here and abroad, she has appeared in oratorio.

Louise Parker, contralto, twice winner of the Marian Anderson Award, is just back from a concert tour of Indonesia, India, Holland and Scandinavia. Her first New York recital will take place March 20, 1958 at Carnegie Recital Hall.

Sophia Steffan, mezzo-soprano, is soloist with the National Chorus of America. She sang leading parts with the Grassroots Opera, and in the Empire State Festival during the summer of 1957 sang "Elektra" under Laszlo Halasz's baton.

Marie Traficante, soprano, has given over 130 performances in 16 different theatres in Germany during the past two years, and last summer sang Mimi in "La Bohème" and Violetta in "La Traviata" at "Green Mansions".

Richard Cassilly, tenor of the New York City Opera, re-engaged as leading singer, sang the roles of Don Jose in "Carmen"; Sam, in "Susannah"; and Paco, in "La Vida Breve", in the fall of 1957. His busy season 1957-58 includes: Percy in "Anna Bolena" at Town Hall, October 1957 and at Carnegie Hall in November 1957. An opera evening with the Houston Symphony in December, 1957, under the baton of Walter Herbert, Cavaradossi in John Gutman's English version of "Tosca" in January 1958 with the Fort Worth Opera Association under the baton of Rudolph Krüger, Radames at the end of January and beginning of February 1958 with the Houston Grand Opera Association



Sedg Le Blang

Hans J. Hofmann

under Walter Herbert. On Feb. 14 and 15 he will sing the role of Don Jose with the Baltimore Civic Opera Company. On March 5, 1958, he will sing Calaf in "Turandot" in Toronto as guest of the Canadian Broadcasting Company. In March 1958 he will sing Cavaradossi in Philadelphia under the baton of Giuseppe Bamboschek, with the Philadelphia Grand Opera Company. The end of March he will sing Manrico in "Il Trovatore" with the Pittsburgh Opera under the baton of Richard Karp. In April he will appear in "Susannah" and a new part in the City Opera Company.

Herbert Doussant, young American tenor who has had all of his training in the United States, auditioned in Mainz, Germany, last fall and was immediately engaged as dramatic tenor for 1958-59.

Stanley Kolk, tenor, sang Panfilio in New York last May in the world premiere of "Panfilio and Lauretta" by Carlos Chavez. In July and August 1957 he sang Rodolfo in "La Bohème", Almaviva in "The Barber of Seville" and Alfredo in "La Traviata" at Green Mansions.

Robert Leffler, basso, will appear in Europe in the 1958-59 season. He has been heard with the NBC-TV Opera, in oratorio and sang Rocco with the Chattanooga Opera Association in a presentation of "Fidelio" under the baton of Werner Wolff.

William Metcalf, baritone, sang Figaro in "The Barber of Seville", Marcello in "La Bohème" and Germont père in "La Traviata" last summer in Green Mansions. Last November he sang Escamillo in "Carmen" at the Chattanooga Opera Association.

John Reardon, baritone of the New York City Opera Company, sang Ping in "Turandot", Valentin in "Faust", Falke in "Fledermaus" and Schaudard in "La Bohème" last fall at the City Opera. Last Nov. 13 and 15 he sang Dr. Malatesta in "Don Pasquale" with the Fort Worth Opera Association. Next April 14, 15 and 16 he will sing Guglielmo in "Così fan Tutte" with the Washington Opera Society. Last December he sang the bass part in the "Messiah" at the big concert hall of Hunter College, New York with the Queens College Chorus and Orchestra. Besides his operatic activities he is well known in musical comedy and light opera.

Grant Williams, church and oratorio tenor. For three years he sang at Chautauqua during the summer season. He sang Jaquino in "Fidelio" with outstanding success with the Washington Opera Society under Paul Callaway.

Marvin Worden, tenor, has toured three times as soloist with the Tanglewood Opera Quartet and has been heard with the NBC television opera. Last November and December he was soloist for three weeks at Radio City Music Hall. Last October, he sang Cavaradossi with the Michigan Opera

Company in Detroit, and a concert with the Pontiac Symphony, in Pontiac. He also sang in "The Seasons" by Haydn and Honegger's "King David" in May at the State University at Potsdam, N. Y., and is engaged to sing at the festivals there again in May 1958.

Norman Kelley, tenor, represented by Mr. Hofmann for opera only, made his debut with the Metropolitan Opera as Mime in "Rheingold" and "Siegfried" in January, 1957. He repeated his success as the magician in Gian Carlo Menotti's "The Consul" in New York last September. Re-engaged at the Metropolitan Opera, he is singing during the 1957-58 season the roles of Don Basilio in "The Marriage of Figaro" and Herod in "Salome". He will sing new parts during the season 1958-59 at the Metropolitan Opera where he has been re-engaged.

Calvin Marsh, baritone, has been re-engaged for his fifth season at the Metropolitan. He sang the role of Count di Luna in "Trovatore" with the Wagner Opera Company on tour and was a leading singer in the Gershwin Concert Tour, booked through Col-

umbia Artists Management, Inc. For two seasons he sang at the opera festivals in Puerto Rico, and had his own concert tour sponsored by the University of Minnesota in Minneapolis. Last summer he sang in "Carmen" at the Lewisohn Stadium, in "Madama Butterfly" at the Empire State Festival in Ellenville, N. Y. He sang the Father in "Hansel and Gretel" and Silvio in "Pagliacci" for the Metropolitan Opera recordings.

James McCracken, tenor, who was with the Metropolitan Opera for four years, is now with the opera house in Bonn, Germany, and has already sung the roles of Max in "Der Freischütz", Manrico in "Il Trovatore" and Canio in "Pagliacci". His next assignment is "Lohengrin".

Eva Likova, soprano, of the City Center Opera, will sing Marie in "The Bartered Bride" in Chattanooga, Tenn., under Werner Wolff in April, 1958.

Nell Rankin, mezzo-soprano of the Metropolitan Opera, sang Carmen in Chattanooga on Nov. 12 under Werner Wolff and is singing Amneris March 19 and 21 in Fort Worth, Texas, under Rudolph Krüger.

## FEIST AND SEAMAN

During the past year, the first of the association of Milton Feist and Norman J. Seaman, Feist and Seaman presented over 60 concerts in New York City's major concert halls including the Interval and Twilight Concerts series, as well as many concerts unaffiliated with any series, under their own banner. Feist & Seaman's 1958-59 roster is composed exclusively of artists they have sponsored in New York city concerts to enthusiastic critical reception.

Frederick Fuller, British baritone, who appears later this month as one of the top soloists at Town Hall in New York, in the American Concert Choir and Orchestra's production of Stravinsky's "Renard", is available for varied programs of art and folk music, notably that of the British Isles.

Also continuing on the roster is the young British bass, Ray Buckingham, whose recent appearances included a Carnegie Hall engagement as soloist with the Society for the Advancement of the Musical and Performing Arts. He starred also in the Washington Square Opera open-air productions attended by thousands of New Yorkers. He came to these shores over a year ago after appearing in opera and light opera throughout Europe, as well as performing the London leads in the West End productions of "Oklahoma" and "Carousel". He offers operatic and contemporary programs. Kees Kooper, prize-winning Dutch violinist and his American wife, Mary Louise Boehm, pianist, continue to record on the Dot label after a season of successful engagements. They are available both separately and in joint programs for the coming season.

Paulina Ruvinska, brilliant young American pianist whose appearance on the Twilight Concerts series two months ago elicited glowing reviews, is available for the 1958-59 season after brilliant appearances as soloist with the Buffalo Philharmonic and Chautauqua Symphony. Dramatic soprano Ruth Wolpert's December appearance in New York, was the occasion for superb notices acclaiming her continuation of the Flagstad tradition in vocal performance. She is available for recitals for 1958-59.

Marvin Hayes, bass, appeared in December as soloist with the Boston Symphony following a November New York debut in which he was highly acclaimed. This great Negro



Jerry Kramer Studios

Milton Feist (left) and Norman Seaman

artist is a new addition to the roster for 1958-59.

Special attractions, with limited availability are the Kohon String Quartet, which has introduced many great contemporary works during the past several years; and the Margaret Bonds Chamber Music Society, a group of fine associated Negro artists presenting the creative work of the Negro composer.

## MUSICAL ARTISTS

Susan Pimsleur, director of Musical Artists (known also as Dance Artists) feels that 1957 has been a personal achievement year for her and her organization. It is agreed by those in the "know" that it has been through her personal efforts that the fee standards of the dance artist has been raised to equal those of the musical "greats".

With Maria Tallchief, Andre Eglevsky, Melissa Hayden, heading her list in the ballet field; Jose Limon and his Dance Company in the contemporary dance field; dance personality Daniel Nagrin, who has created his own little furor in the solo field with his "Dance Portraits"; the Ryder-Frankel Dance Drama Company who have made three cross-country tours this current season bringing a "live" dance company to cities new to dance; such educational programs are offered by Teresita La Tana and her Spanish Dance Company; "Gina" in her "Dances of India"; The Laubins, with their American Indian folklore dance program; Jean Leon Destine's Haitian dance program; the Mary Anthony Dance Theatre touring the Eastern

(Continued on page 102)



## GETTA STROK

Getta Strok, in affiliation with ANTA, presented the following famous artists to the Far East this past season: Gregor Piatigorsky, Richard Tucker, and Marian Anderson. All of these artists enjoyed great success in the Far East.

This spring Miss Strok will tour with Jan Peerce and Benno Moiseiwitsch to Japan for the new International Osaka Festival. This festival, to be held during the famous Cherry Blossom period, April 10 to May 10, has long been a dream of Getta Strok and she is sure that it will be a great yearly success. At its conclusion she will continue throughout the Far East with Mr. Moiseiwitsch, who will concertise on his way back to London. Miss Strok will stop off in Europe for several auditions and will visit Solomon, the great English pianist. In the near future, she plans to announce several additional Far Eastern tours.



Getta Strok

Miss Strok has under her management Richard Korn, conductor, and several new and very interesting artists. These include Norman Kelley, tenor of the Metropolitan Opera; Alexander Tcherepnin, composer, pianist, and lecturer; Kira Baklanova, soprano of the Baltimore Opera; and Vera Brynner, soprano.

## GIORGIO D'ANDRIA

Giorgio D'Andria has been named by S. Hurok as Special Liaison between the New York office of Hurok Attractions and Italian opera houses and managers.

Mr. D'Andria in the past has arranged for numerous tours of American artists abroad and has been responsible for bringing many celebrated Italian operatic stars to the American scene.

Mr. D'Andria was engaged by Mr. Hurok to serve in the contract negotiations with Maria Callas, which resulted in an agreement for a concert tour of the United States next season under the management of Mr. Hurok.

Mr. D'Andria also arranged with Mr. Hurok for the first American tour of Marcella Pobbe, Italian operatic soprano, who will make her debut with the Metropolitan Opera in New York in March.

In addition Mr. D'Andria made important commitments, such as bringing to the City Center Giuseppe Gismondo, tenor, who scored a tremendous success there in "Turandot" and other operas. He has also engaged Arturo Basile, conductor, whose debut at the City Center in "Traviata" and "Macbeth" was unanimously acclaimed by the New York press. Both of these artists will return to the City Center, under Mr. D'Andria's management, for the fall season of 1958.

Mr. D'Andria has successfully negotiated for Frances Yeend (who is un-

der the management of Columbia Artists) to appear at the Arena di Verona, in performances of "Turandot", from July 15 to Aug. 10, 1958.

Mathilde De Lupka, Argentine soprano, sang at the Teatro Colón of Buenos Aires in performances of "Aida", "Andrea Chenier", "Tosca" and "Il Trovatore" under the baton of Tullio Serafin. Mme. de Lupka will go to Italy in March, returning to New York in September, under the management of Giorgio D'Andria.

## PAUL SZILARD

Paul Szilard, formerly specialized mostly in dance productions, but has now expanded his activities and is handling more and more musicians, concert artists and outstanding theatrical productions. Mr. Szilard's popularity, as an impresario, is due in part to his previously having been an internationally known ballet dancer and choreographer, well versed in the musical and theatrical fields, which enables him to guide his artists and groups in a professional manner.

Mr. Szilard has just completed a



Maurice Seymour

Paul Szilard

successful run on Broadway of "Dancers of Bali" (in association with Columbia Artists Management), for which he was producer and exclusive personal representative. The company was acclaimed by critics throughout Europe, the United States and Canada, and was met with great enthusiasm by the public. He is now open for negotiations for their future tours for the 1958-59 season, in various parts of the world. This group consists of 45 musicians and dancers with colorful oriental costumes and settings.

Other attractions:

Nora Kaye, prima ballerina of the American Ballet Theatre, one of the great ballerinas of the Western world, who appeared in Japan in 1954 and whose success was so outstanding that she was invited to return the following season.

## MEYER MANAGEMENT CORPORATION

During the past year, two more artists on the list of Meyer Management Corp. have joined the Metropolitan Opera: Cesare Bardelli (baritone) and William Wilderman (basso).

The 1958-59 list comprises at present the following opera artists:

Conductors: Pietro Cimara (Metropolitan), Carlo Moresco.

Sopranos: Marcelle Bolman, Tomiko Kanazawa, Eva Likova, Rosa Savoia.

Mezzo-sopranos: Lydia Edwards, Joyce Gill, Irene Kramarich, Ruth Thorsen.

Tenors: Virginio Assandri, Gabor Carelli (Metropolitan), Rudolf Petrak (for most opera activities), George Tallone.

Baritones: Cesare Bardelli (Metropolitan), Napoléon Bisson, Edwin Dunning, Richard Torigi (during 1958

Colette Marchand, ballerina, star of the movie "Moulin Rouge", and television and stage reviews, met with show-stopping success in Tokyo and other cities in Japan during 1954-55. (Continued on page 114)

## THEA DISPEKER

Thea Dispeker is general manager of the Little Orchestra Society, one of the few women orchestra managers in this country, and personal representative for Thomas Scherman, conductor and musical director of the



Thea Dispeker

society. In addition, Miss Dispeker is the American representative of the German-American Musical Festival Week, arranged by the Berlin Philharmonic, which was inaugurated in 1957. The festival will take place again in the spring of 1958.

Devoted to young artists, Miss Dispeker has promoted and developed their careers in America and throughout the world. She also represents artists of the Metropolitan, San Francisco, and Chicago opera companies as well as top instrumentalists.

Miss Dispeker left for Europe on Jan. 24 again to make arrangements for her artists who are going abroad.

## WALTER HOMBURGER

Walter Homburger continues to manage the world-wide concert activities of pianist Glenn Gould. Last spring Mr. Gould created a sensation when he gave a series of concerts in Russia. This was followed by highly conspicuous debuts in Berlin (under Herbert von Karajan) and Vienna. As a result of these successes Mr. Gould has been invited for an extended European concert tour this fall, a highlight of which will be two appearances at the Salzburg Festival. He will return for his third annual tour of the United States and Canada during the second half of the 1958-59 season,

which is once again completely sold out.

Between his concert activities Mr. Gould continues to make recordings for Columbia which will be released in ever-increasing numbers.

New to the management is Walter Susskind, Artistic Director and Conductor of the Toronto Symphony. Mr. Susskind will make his United States debut this February when he leads the Houston symphony both at home and on tour. At the end of the season he will fulfill many engagements in Europe, returning to his Toronto post in the fall of 1958. It is expected that Mr. Susskind will be able to accept North American engagements during the summer of 1959.

## GINS ATTRACTIONS

Albert B. Gins, president of Gins Attractions, Inc., has announced the signing of the Takarazuka Dance Theatre, Japanese dance and theatre group remembered by over 100,000 GI's who viewed it in Tokyo and Takarazuka, Japan. The current Warner Brothers' motion picture, "Sayonara", incorporates a thinly disguised version of the Takarazuka Dance Theatre. The third Cinerama, "Seven



Albert B. Gins

Wonders of the World", contains a brief display of the Takarazuka girls and dances.

The Takarazuka Dance Theatre presents vignettes of Japanese life, drama, dance, and song in a matter intelligible to the great body of people both Japanese and foreign who, lacking the time and opportunity for the study of the intricacies of Japanese classics and culture, would otherwise be denied an insight into Japan's artistic heritage. The Takarazuka Dance Theatre consists of girl performers, each selected at annual auditions which are held all over Japan. The successful applicants who join at the age of 16 then commence an exhaustive year of training in all aspects of drama, music and dance, before they take part in one of the "Flower", "Moon", "Snow", or "Star" troupes which alternately present shows at one of the Takarazuka theatres. The Takarazuka presentations may be classified generally under three headings. The first group comprises versions of celebrated Kabuki dramas. Second are the folk dances from every corner of Japan which are presented with all their native vigor, color and authentic atmosphere. Third are the Takarazuka interpretations of Western musical comedy and operetta.

The Takarazuka company will open a coast-to-coast tour in the fall of 1959 on the West Coast. It has been invited to appear at the Vancouver Summer Festival before the tour. Bookings are arranged through the William Morris Agency.

In October, 1957, Gins Attractions, Inc., presented the Ballet Russe de

(Continued on page 112)

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**FRED CUSHMAN**

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*Soprano, State Opera Stuttgart*

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## MICHAEL PODOLI CONCERT MANAGEMENT

The roster of artists to be offered by Michael Podoli Concert Management for the 1958-59 season will include the following:

The famed General Platoff Don Cossack Chorus and Dancers; the magnificent Dance Arts Group, featuring Leah Dillon; Edna Thielens, dramatic soprano; Fredric Vonn, pianist-humorist; Jaro Megasiuk, violinist; Sonia Rosova, mezzo-soprano, and Jack Ervin, pianist, in a joint recital; Cory Devlin, tenor; Chamber Huang, harmonica virtuoso; Nala Najan and Maria Cristina, presenting a program of Hindu and Spanish dances; Matthew Kennedy, pianist.

Plans are being made for an extensive American tour next season by the Negro Drama Players of New York, a group of actors who will offer



Maurice Seymour

Michael Podoli

a well-known play, the name of which will be announced soon.

## LUDWIG LUSTIG

(Continued from page 76)

Rusticana" and "Périchole" next summer.

Ernest McChesney, leading tenor of the New York City Opera, has added two new roles to his repertoire in productions of Verdi's "Macbeth" and de Falla's "La Vida Breve". During the summer he was soloist at Grant Park in Chicago. His bookings for the current season include appearances in "Fledermaus" in Louisville, and with leading orchestras. In April he will sing Herod in two concert performances of "Salome", with the National Symphony.

Gia de Peterson, tenor, toured with the NBC Opera in the role of Pinkerton in "Madama Butterfly".

Norman Atkins, baritone, recently appeared in the NBC-TV production of "Dialogues of the Carmelites". He has been booked for opera and concert appearances throughout the country.

Chester Ludgin, baritone of the New York City Opera, made his debut in "Turandot", and "The Merry Widow". He will rejoin the company for its spring and fall seasons.

Herbert Beattie, bass of the New York City Opera, scored a triumph when he replaced an indisposed colleague on short notice as Osmín in "Abduction from the Seraglio". He did the same role with the company in Detroit. Further assignments were in "Carmen", "La Traviata", "Macbeth", "Bohème" and "The Merry Widow". He will appear in two performances of "The Abduction" in Sarasota, and will rejoin the company in its spring season.

John Macurdy, bass who opened this season's Metropolitan Auditions of the Air, has appeared with the New Orleans Opera in "Samson and Delilah", the Mobile Opera Guild in "The Marriage of Figaro", in Rochester as Sparafucile in "Rigoletto", and at Tanglewood as Colline in "La Bohème". He has sung with several oratorio organizations and has just won an award from the Experimental Opera Theatre of America.

Artists who continue under this management are:

Erna Berger, soprano, who may return to the United States during the 1958-59 season, although she has a very busy schedule in Europe.

Peggy Bonini, lyric soprano of the New York City Opera, added Liu in "Turandot", Micaela in "Carmen" and Natalie in "The Merry Widow" to her repertoire. She also appeared in "Fledermaus" and "Bohème". Her bookings included appearances at Grant Park, Chicago, and opera and

concert engagements throughout the United States.

Emelina de Vita, soprano, is touring Europe extensively.

Maria di Gerlando, lyric soprano, sang the leading soprano parts in "La Traviata" and "Madama Butterfly" on the NBC Opera tour. Last summer she did the part of Saffi in "Gypsy Baron" at Central City. She also was soloist with the National Symphony, and will sing Mimi in two performances of "La Bohème" with the Houston Grand Opera.

Laurel Hurley, leading lyric coloratura soprano of the Metropolitan Opera, is now in her fourth season with the company. She repeated her success as Périchole in Offenbach's "La Périchole". New assignments include Zerlina in "Don Giovanni", Sophie in "Rosenkavalier", Lauretta in "Gianni Schicchi" and Rosina in "Il Barbiere di Siviglia". She was heard again as Susanna in "Le Nozze di Figaro". She will do the title role of "La Périchole" in the Omnibus TV production. Her recent activities include appearances at the Lewisohn Stadium, Robin Hood Dell, Cincinnati Summer Opera and several engagements on the CBS Woolworth Hour. She will sing excerpts from "The Merry Widow" with the Canadian Broadcasting Corporation on television, and is booked for several appearances with leading orchestras, including the National Symphony. In the spring, she will be on tour with the Metropolitan Opera.

Jacquelynn Moody, lyric coloratura soprano of the New York City Opera, was Blonda in the new production of "The Abduction". Other roles included Musetta in "La Bohème" and Adele in "Fledermaus". She will appear in two performances of "The Abduction" in Sarasota, and is booked for two "Fledermaus" performances in Louisville.

Sandra Rosi, dramatic soprano, returned from Europe to resume her activities in concert and opera in the United States.

Marguerite Willauer, lyric soprano, sang the part of the Countess in "The Marriage of Figaro" on the NBC Opera tour. Last summer she did the Composer in "Ariadne" and Fiordiligi in "Così fan tutte" with the Santa Fe Opera. She was soloist with the Boston Symphony in Honegger's "Christmas" Oratorio. In February she will appear in "Ariadne" with the Washington Opera Society.

Edith Evans, mezzo-soprano, recently sang Maddalena in "Rigoletto" with the Philadelphia Grand Opera. She will appear with the Pittsburgh Opera as Nicklausse in "Tales of Hoffmann", and has been engaged as Suzuki in two performances of

"Madama Butterfly" during the Havana Grand Opera Festival in April.

Sadie McCollum, mezzo-soprano, will be active in concert and opera throughout the United States.

Margery Mayer, contralto, will appear in "Falstaff" in Montreal, and "Il Trovatore" with the Pittsburgh Opera. She also will sing in the concert performances of "Elektra" with the New York Philharmonic.

Charles Anthony, lyric tenor of the Metropolitan Opera, appeared at the Lewisohn Stadium last summer and scored a triumph in performances of "Don Pasquale" and "La Traviata" with the Opera in Monterrey, Mexico. He has been assigned the role of Rinuccio in the revival of "Gianni Schicchi" at the Metropolitan, and again will play Almaviva in "Il Barbiere di Siviglia".

Howard Fried, tenor, just completed his first season with the San Francisco Opera, appearing in "Turandot", "Ariadne", "Rosenkavalier", "Dialogues of the Carmelites" and "Aida". He also was heard in the NBC-TV production of "The Carmelites", and he will appear with the National Symphony in two concert performances of "Salome".

Frank Porretta, tenor, sang Alfredo in "La Traviata" on the NBC Opera tour. Last summer he appeared at Grant Park, Chicago, and Lewisohn Stadium. He is engaged by the Opera Society of Washington, D. C., for "Ariadne", and by the Mobile Opera Guild as the Duke in "Rigoletto".

Luigi Vellucci, tenor, sang Basilio in "The Marriage of Figaro", Goro in "Madama Butterfly" and Gastone in "La Traviata", with the NBC Opera on tour.

Ralph Herbert is in his fourth season as leading baritone of the Metropolitan. With the San Francisco Opera he sang leading roles in "Ariadne", "Rosenkavalier", "Tosca", "Bohème" and "The Carmelites". Last summer he made his debut at Central City in leading roles in "The Gypsy Baron" and "Rigoletto". He will join the Metropolitan on its spring tour, which he will interrupt to appear as Kezal in "The Bartered Bride" with the Chattanooga Opera.

William Shriner, baritone, was busy during the summer in light-opera. His operatic appearances during the current season include two performances of "Bohème" with the Houston Grand Opera. He also is active in appearances with choral societies and orchestras.

Norman Treigle, bass-baritone of the New York City Opera, repeated his success as The Evangelist in "Susannah". He also appeared in "Carmen", "Bohème" and "Faust", and added the part of Banquo in the new production of "Macbeth". Last summer he appeared at Grant Park, Chicago, in Haydn's "The Creation" and at the Pop Concerts in New Orleans. During the current season he is booked with the Pittsburgh Opera in "Aida", the New Orleans Opera in "Lucia", and with the Houston Grand Opera in "Bohème". His schedule includes opera appearances in San Francisco. The Houston Grand Opera has engaged him for Orest in two performances of "Elektra". Other bookings include performances of Orff's "Trionfo di Aphrodite" with the National Symphony and appearances as soloist with the Houston and the Minneapolis orchestras. He was re-engaged for the Havana Festival of Grand Opera this spring.

Joshua Hecht, bass of the New York City Opera, added the parts of Timur in "Turandot" and Banquo

in "Macbeth" to his repertoire with this organization. He also appeared in "Bohème", "Traviata", "Madama Butterfly", and "The Merry Widow" during the fall season. Last summer he was engaged at the Puerto Rico Grand Opera Festival and made his debut at Central City as Sparafucile in "Rigoletto". He appeared twice at Grant Park, Chicago. During the current season he was soloist with the National Symphony in Handel's "Messiah" and with the Bach Choir of Pittsburgh in Berlioz's "L'Enfance du Christ". He will appear with the Pittsburgh Opera in "Tales of Hoffmann" and in "Il Trovatore" and is booked for the Mobile Opera Guild's "Rigoletto".

Paul Csonka conducted "The Secret of Susanne" with the Sociedad Pro-Arte Musical during the Grand Opera Festival in Havana last June, as well as many TV opera productions in Havana.

Thomas Mayer, conductor, was guest conductor of a symphony concert at the Shakespeare Festival at Stratford, Ont. Before starting his activities as newly appointed musical director of the Ottawa Philharmonic, he was guest conductor of two TV concerts at CBC, Montreal. In addition to the regular subscription season in Ottawa, he is leading weekly radio and TV programs on CBC.

Joseph Rosenstock, conductor, just returned from Europe. He will be guest conductor with the Chicago and the National Symphonies before resuming his activities in Europe, which include symphony and opera appearances in leading German cities.

Artists booked for the Havana Grand Opera Festival include: Laurel Hurley, Gloria Lind, Nell Rankin, Walter Cassel, Frank Guarrera, Ralph Herbert, Fausto Cleva (conductor), Jan Behr (assistant conductor), Hans Busch (stage director) all of the Metropolitan Opera; Alberto Erede, conductor; Barry Morell and Norman Treigle of the New York City Opera, and Roberto Turrini.

Booked for other engagements were: Mariquita Moll, soprano of the Metropolitan; Arthur Newman, Paul Huddleston, Sylvia Stahlman, Richard Wentworth, of the New York City Opera; David Aiken, Phyllis Arick, Henry Cordy, Mark Elyn, Robert Falk, Josephine Guido, Leon Lishner and Margaret Roy.

## JAMES SARDOS

James Sardos has entered the personal management field. He has signed Thomas Hayward, Metropolitan Opera tenor, and James Farrar, young American baritone who has just returned from a transcontinental tour with the Wagner Opera Company during which he sang over 20 performances of the role of Escamillo in "Carmen" and of Germont père in "La Traviata". Rina Telli, dramatic soprano, has also signed with Mr. Sardos.

## BEL CANTO AGENCY

The Bel Canto Theatrical Agency and Concert Bureau, under the personal direction of Marie Bezes Sullam, represents the following artists:

Lucille Sullam, lyric soprano, Rosalinda Davis, coloratura soprano; Erminie Randolph, soprano, Evan Stephens, Harrison David, Don Alden, tenors; John Kohler Eugene Flam, Alessandro Trotta, Lewis Pierce, baritones; John J. Oliver and Mario Serrano, bass-baritone.



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## SOKOLOFF ARTISTS MANAGEMENT

The Sokoloff Artists Management, of which Seymour Sokoloff is director, offers the following roster of artists and attractions:

Charles Anthony, tenor, of the Metropolitan Opera; Ticho Parly, Danish tenor, formerly of Royal Danish Theatre in Copenhagen, active in concert, opera, radio, and television in the United States; Mary Shelton, contralto, folk-song interpreter and lecturer as well as concert artist; Harry Theard, tenor, of the New Orleans Opera House Association; Norman Treigle, bass baritone, of the New York City Opera and New Orleans Opera, soloist with orchestras and in recitals.

Francis Akos, Hungarian violinist; Gordon Epperson, cellist; Al Hirt, trumpeter; Robert Rohe, composer-conductor, with original works for youth concerts and popular arrangements; David L. Buttolph, choral conductor; Egidio de Castro e Silva, concert pianist and lecturer; Louis Kohnop, pianist; Istvan Nadas, Hungarian pianist; Walter Noona, pianist; Lucile Snyder Soule, pianist.

Audubon String Quartet; Dillard University Choir; Hazlett Chamber Ensemble, specialists in English and Italian madrigals, and ensemble music



Seymour Sokoloff

of the 16th century; New Orleans Symphony Brass Ensemble; Potet and Fuchs Sonata Team, violin and piano; Blum and Sokoloff, duopianists; Manke and Noona, duopianists; Rubenstein and Kohnop, duopianists.

Peter Paul Fuchs, conductor, lecturer, and stage director. Valerie Jovita, ballerina; Elissa Minet, choreographer and lecturer.

The Sokoloff management is exclusive agent for the rental of sets and scenery from the New Orleans Opera House.

## HERBERT BARRETT

(Continued from page 77)

his sabbatical at his home in Switzerland this season.

Although young in years, John Browning gives every evidence of joining this special category of the select. The winner of three major awards in three successive years—in 1954 the Steinway Centennial Award, in 1955 the Edgar M. Leventritt Award, and in 1956 the Gold Medal Award by Queen Elizabeth of Belgium for the International Concours, Mr. Browning's tour this season will be an extensive one. It began with a sensational performance in August at the Hollywood Bowl. He has been invited to represent the United States as one of the artists at the Brussels World's Fair, where he will be heard in concert on Sept. 8 during the course of a European tour. He returns to this country for his 1958-59 tour in October. Stell Andersen, outstanding American pianist, who has been heard as soloist many times with the New York Philharmonic and also with the Boston, Detroit and Halifax orchestras, and with virtually every major orchestra in Europe, completes the distinguished roster of pianists.

Outstanding harpsichordist before the public today, Ralph Kirkpatrick has in this past year made concert tours which have taken him throughout Europe, South Africa, and the United States. Mr. Kirkpatrick returns to Europe this spring after extensive engagements in this country. He will be starring in many of Europe's important festivals, with three recitals also scheduled in London, a tour of Germany, Switzerland, and Austria, and a special concert at the Brussels World's Fair as a representative of the United States on Aug. 4.

Joseph Fuchs, eminent violinist, was the first violinist to appear in South America in a tour undertaken in co-operation with the President's Special International Program. His 16 concerts in Colombia, Ecuador, Peru, Chile, Uruguay, Brazil, Venezuela, Panama, Costa Rica, Guatemala, and Mexico received extraordinary reactions, were hailed by press,

audiences and embassies as an important contribution to the good-will program between the United States and its neighbors. Returning to this country, Mr. Fuchs immediately began a successful series of performances that included engagements with the Chicago Symphony, the New York Philharmonic, and the Lewisohn Stadium, where an audience of 9000 came to hear Mr. Fuchs' performance of the Beethoven Violin Concerto and Miss Lympny's performance of the "Emperor" Concerto. Another unique project added to Mr. Fuchs' busy schedule is the three-year television series in Boston. The program called "Sonata" will feature 30 concerts by Mr. Fuchs with Artur Balsam, pianist, within a period of three years. It is believed to be the first time that a series of this nature, length, and scope will be televised. The series was made possible through a Ford Foundation grant to Boston University which sponsors these programs.

When the Barrett Management adds young artists to its list, it is with the belief that here are artists who will, through the uniqueness of their musicianship, join the great names in music. David Davis, young American violinist, will be introduced with this conviction. He has given two successful New York concerts. He will undertake an extensive tour of Europe shortly which will include appearances in Greece, Italy, Austria, Holland, Finland, and Germany.

Toshiya Eto has been hailed as a superb violin virtuoso and musician. His Carnegie Hall recitals have won him the highest praise. Now with the Barrett Management, Mr. Eto will be active next season in recitals and as soloist with major orchestras.

Aldo Parisot, acknowledged as one of the great cellists of our time, expanded his activities this past year by a tour of Europe that included a brilliant appearance with the Berlin Philharmonic and outstanding recitals in London, Berlin, Stuttgart, Munich, Heidelberg, Cologne, and Hamburg. He will return for another extensive tour there next January, after his American tour. Mr. Parisot will also tour Alaska during February and March of this year. His return en-

gagements at Lewisohn Stadium have invariably met with the most gratifying response.

Five celebrated singers will be represented by the Barrett Management next season. Jennie Tourel continues to thrill audiences throughout the world. Last May Miss Tourel made her fourth tour of Israel, followed by a tour of South America lasting until the end of September, and she currently is making triumphant appearances throughout this country and Canada. Irene Jordan, whose spectacular portrayal of Lady Macbeth in Verdi's "Macbeth" was one of the events in New York's musical scene, has been active this season both in opera and on the concert stage. She sang last year in leading roles at the Metropolitan. She was to appear at Carnegie Hall in February as soloist with the Symphony of the Air in Orff's "Carmina Burana" under Leopold Stokowski. Her recital in Dallas evoked press superlatives.

Astrid Varnay, renowned dramatic soprano, who has electrified Europe in her opera and concert appearances, will return to this country for the 1959-60 season. Martial Singher, leading baritone of the Metropolitan, continues his impressive record of achievement through his roles at the Metropolitan, other leading opera houses, and in his superb recital programs. Equally successful has been Richard Lewis, leading tenor of Covent Garden and the San Francisco Opera. His appearances in recital, opera, and with orchestra this past season have been acclaimed with great enthusiasm. Mr. Lewis will return for a longer tour during next season, following his San Francisco Opera appearances in October and November, and again in January and February, 1959. Robert Rounseville, who has won a unique place for himself through film, concert, and operatic stardom, will follow his fall tour of Leonard Bernstein's "Candide", in which he was starred in its Broadway run, with concert engagements beginning in February, 1959. Mr. Rounseville will also make a number of appearances this summer.

Jacques de Menasse, composer and pianist, and Lillian Fuchs, violist, whose programs this past season throughout Europe evoked acclaim, will continue next season to present their unique duo-concerts.

John Sebastian has won the admiration of conductors, inspired audiences, and impressed music critics by his amazing virtuosity and musicianship. He has recently made a historic 50,000-mile globe-circling tour, and has been soloist at the Venice Festival, on the Omnibus television hour, with the Berlin Philharmonic, on the Canadian Broadcasting Network. In

addition to his extensive tour in the United States next season, Mr. Sebastian will make a tour of Alaska. He will return to Europe for a number of engagements next spring, followed by summer engagements in this country and Canada.

Special attractions which will be heard in series in New York as well as on tours throughout the country will be the American Opera Society, Arnold Gamson, conductor, Allen Sven Oxenburgh, director; the Bach Aria Group, William H. Scheide, director; the New York Woodwind Quintet, and the Stradivarius Society, Gerald Warburg, director.

The tour by the Bach Aria Group for this current season was sold out. It will be expanded next season to include tours in January and February, 1959. In addition to recital programs, the nine members of the group, each a world-famous artist in his or her own right—Julius Baker, flute; Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cello; Jan Pearce, tenor; Carol Smith, alto; Paul Ulanowsky, piano; Maurice Wilk, violin—will also make appearances with several major orchestras including the National (Washington, D. C.), the Louisville, the Indianapolis, the San Antonio and the Dallas.

The New York Woodwind Quintet (Samuel Baron, flute; John Barrows, horn; David Glazer, clarinet, Jerome Roth, oboe; Arthur Weisberg, bassoon) will continue its superb and unique concert-making with tours that will again take them throughout the country and to Europe where they will represent the United States at the Brussels World's Fair in a concert on Aug. 18.

The American Opera Society, whose productions this past year at Town Hall and Carnegie Hall were highlights of the season, will repeat its successful productions of Cherubini's "Medea" with Eileen Farrell, Martha Lipton, and Laurel Hurley; Donizetti's "Anna Bolena" with Giulietta Simionato, Gloria Davy, Richard Cassilly, and Kenneth Smith; and Offenbach's "La Grande Duchesse de Gerolstein" with Jennie Tourel, Martial Singher, Leopold Simoneau, Pierrette Alarie, and Louis Quilico in several major cities in the East. The American Opera Society also had the distinction of introducing Anita Cerquetti to New York audiences in its performance of Gluck's "Paris and Helen". It is expected that Mme. Cerquetti will also return in a major role in another production by the Society next season.

Among the distinguished conductors under the Herbert Barrett Man-

(Continued on page 116)

## GEORGE LEYDEN COLLEDGE

Concert Management George Leyden Colledge is now in its 25th year. The bureau in under the direction of George Leyden Colledge for national bookings and New York recitals with Inga Wank directing a selected list of experienced singers, booking for oratorios, churches, temples and music clubs.

For the coming season the additions to the list embrace:

Jeannette Haien, pianist, concertizing extensively and active in the recording field.

James Hall, bass, booked for the West and South and for two New York recitals. Donald Hoiness, tenor, exponent of the music of Bach and

sacred works, is booked in the far west and mid-west this spring and for the season. Anita Halgen, mezzo-soprano, concert and oratorio singer. Three New York recitals, Maxine Yeater, soprano, and Lillian Mernik, contralto, specializing in oratorio. Both will give Town Hall recitals this year. Janet Southwick, soprano, and with Gilbert Norwood, clarinetist. Susan Freil, soprano. John Powell, Ralph Magelsen and Richard Kirby, baritones.

Alfred Greenfield, conductor. Aristo Artists, with a different quartet of singers each year. Series now in its 12th season.

The Caldwell Singers, radio and television Negro choral group of 22.



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*Miles Kastendieck,  
New York Journal American*

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ROSS PARMENTER,  
NEW YORK TIMES

"Sonorous, luminous . . . performance remarkable throughout."

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HERALD TRIBUNE

"Fiery intensity of feeling transmitted in vital terms . . . generates a continuous mood of expectancy. The performance must be considered a triumph."

HARRIETT JOHNSON,  
NEW YORK POST

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JULES WOLFFERS,  
CHRISTIAN SCIENCE MONITOR

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BOSTON HERALD

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J. CARTIN MCKINNEY,  
PHILADELPHIA DAILY NEWS

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## D. ZACHAREFF

(Continued from page 78)

cal score has been written by Daniel Pinkham, and the films are in celebration of the Geophysical Year. The orchestra recently presented programs of Bach's "Musical Offering" at the Fogg Art Museum and Sanders Theatre at Harvard, which proved among the feature musical events of the season.

John Hornor, one of the most talented and accomplished young baritones to come upon Boston's musical scene in recent years, has been active in recital, oratorio and opera during 1957. He is the only man ever to win the Eleanor Steber Singing Award. He has given significant recitals in Jordan Hall, many colleges and universities and music societies, and at the Currier Gallery of Art, Manchester, N. H. Last summer at Tanglewood, Hornor sang the leading bass role in the world premiere of Mark Bucci's "Tale for a Deaf Ear". This February he sings the title role in "The Marriage of Figaro" with the New England Opera Theatre, under Boris Goldovsky.

In her phenomenal rise, Nancy Cirillo, young violinist, has won many honors in competitions, including the Walter W. Naumberg Musical Foundation Award, which entitled her to a Town Hall recital, the critical appraisals of which would have gratified an established artist. Other honors were the National Federation Scholarship to the Transylvania Music Camp and a scholarship to the Santa Cecilia Academy. Winner of the Music Education League and Brooklyn Music Teachers Guild contests, she was twice soloist with the Little Orchestra Society and appeared with the National Orchestral Association. Also in Carnegie Hall, she and Lauritz Melchior were guest artists with the Liederkrantz Orchestra. An

## MUSICAL ARTISTS

(Continued from page 91)

states, now with Myra Kinch Dance Company with guest artist Ted Shawn, Susan Pimsleur has created and opened new fields for dance in the American market as well as the foreign.

Engagements as guest soloists with the Philadelphia, Dayton, Rochester, Buffalo, and Cleveland orchestras; in operetta, television, and festival concerts, have brought out capacity audiences.

Acting as producer and director, as well as booker, it was through her negotiations and efforts that Michael P. Grace opened the "Theatre Under the Stars in Central Park" on the scheduled date. She gave him a joint offering of Maria Tallchief and Andre Eglevsky with a supporting company of first dancers of the New York City Ballet and the Jose Limon Dance Company for the opening program, followed by Geoffrey Holder and Carmen de Lavallade to replace Limon who was committed elsewhere.

Other summer festivals included, for the Ballet, a week run at Corning, in Vermont, and Jacob's Pillow; while the Jose Limon Dance Company was featured at the Boston Art Festival, Pittsburgh, and the Empire State Festival, followed by a tour of Europe's leading cities, from August to December, under sponsorship of President Eisenhower's International Program for Cultural Exchange and ANTA.

Other foreign tours included a European tour for Jean Leon Destine in the spring, and one of Japan in the fall. Negotiations are now under

extended tour is planned for this coming season.

After giving 17 recitals in Canada and New England, William Stevens, brilliant young Canadian pianist, gave his fourth enthusiastically received Jordan Hall recital on Nov. 26. His annual spring tour, beginning in March, will conclude in the New England States with concerts in Providence, R. I., and Concord, N. H. Again available to Community Concert associations, Mr. Stevens is now also represented by Concert Associations of Canada, Toronto. His 1958-59 season includes a coast-to-coast tour, for which many engagements have already been booked.

Maurice Eisenberg, internationally known cellist, has been soloist with the orchestras of Boston, Philadelphia, Los Angeles, and nearly all other major cities. In the United States he has appeared as recitalist and lecturer at Harvard, Princeton, and Massachusetts Institute of Technology, and at Oxford, Cambridge, Birmingham, Nottingham, and McGill universities in the British Commonwealth. His exceptional experience affords a unique opportunity to cultural institutions for seminars in conjunction with his recital appearances.

Three distinguished and well-known artists, Bruce Simonds, pianist and director, Robert Brink, violinist, and Karl Zeise, cellist, have joined their talents to form the Hamden Trio. This ensemble makes a signal contribution to chamber music lovers with its judiciously arranged programs and artistic performances.

The management welcomes the notable duo of Ruth Posselt, violinist, and Luise Vosgerchian, pianist. Besides many important recitals, they appeared on the Fromm Foundation Concerts at Tanglewood this past summer. In a Jordan Hall concert celebrating Stravinsky's 75th birthday they played the "Duo Concertante".

way for engagements in South America for leading ballet soloists.

A popular concert favorite is the Ballet Quartet composed of Melissa Hayden, Andre Eglevsky, Michael Maule, and Allegra Kent who performed in Baltimore and Richmond in early February.

In the musical field, Miss Pimsleur has successfully toured Mitchell and Ruff, the unusual jazz duo, who have carved a niche for themselves in the college circuit and with young audiences everywhere.

Mario Braggiotti, entertains his American audiences with his unique piano program, taking time to tour in an All-Gershwin program in Europe each summer under State Department sponsorship.

Miss Pimsleur's objective is to draw on the great names in dance for her offerings, bringing back to public favor the era of the "dance soloist and personality".

## INTER-ALLIED

(Continued from page 79)

Miss Colt will appear at a number of festivals this summer and in the fall will once again tour Europe.

New to our list are Margaret Roggero, mezzo-soprano of the Metropolitan and San Francisco operas, and Susann McDonald, harpist, who was awarded the coveted First Prize at the Paris Conservatory—the only American ever to be so honored.

The After Dinner Opera Company, which is the first American group to be invited to the Edinburgh Festival made, under our management, a

coast-to-coast tour this fall. They will again appear at Tanglewood, the Westport Playhouse, Tamiment and other summer festivals. Plans are being completed for a second European tour including a six-week season in London.

In addition to solo artists, Inter-Allied Artists continues to manage conductors, both here and abroad.

## KURT WEINHOLD

(Continued from page 74)

makes it necessary to extend his tour, and he will be in America from the middle of January until the middle of April, 1959. In the intervening period, he will continue his international tours in Israel, Europe and Great Britain.

After his sensational success as Germont in the NBC TV Opera's presentation of "Traviata", Igor Gorin joined the company on its fall tour and sang this role in 20 cities to enormous acclaim. This February he will be the star of NBC's TV performance of "Rigoletto". Appearances on The Telephone Hour, with leading orchestras and in recital add up to a solidly booked season. He will be active in concert, opera, television and radio throughout 1958-59 in the USA, and has already been booked for the summer of 1959 for 50 engagements in Australia.

Regularly on the best-seller recording lists, Leonard Pennario enjoys a brilliant concert season extending from October until May, including 16 appearances with orchestras and 40 recitals. During March, he is making a flying trip to Europe for appearances in London, Munich and Amsterdam. For the major part of next year, this outstanding pianist will again concertize in the United States, with four performances with the Philadelphia Orchestra already scheduled.

The Metropolitan's ravishing soprano star, Lisa Della Casa, appeared there in "Rosenkavalier", "Don Giovanni" and "The Marriage of Figaro". The current season included her debut on the Voice of Firestone as well as The Telephone Hour, in addition to appearances with orchestras and in recital. During the spring and summer, the Swiss soprano will appear at the Vienna Opera in the premiere of Hindemith's "Mathis der Maler", to be followed by concert engagements in England and the Salzburg, Vienna and Munich festivals. In the fall of 1958, she will make her debut with the San Francisco Opera.

An important musical event was the first American tour of the brilliant Hungarian-Swiss violinist, Johanna Martzy, already well-known in this country through her many recordings. Appearances with the New York, Cincinnati, Los Angeles and Denver orchestras were augmented by a successful string of recitals. Miss Martzy will return for her second American tour from October to December 1958.

Next season marks the 20th anniversary of the sensational debut on one of America's most beloved artists, Dorothy Maynor. Her unique contributions to American musical life are an integral part of our artistic development. Great interest is being shown in Miss Maynor's forthcoming tour.

An interesting feature of a manager's activities is the introduction of outstanding artists from foreign shores. In 1958-59, the brilliant Viennese pianist Jeorg Demus will be re-introduced to the United States in an extensive concert tour from October to January. A remarkable list

of recordings, extremely well received in this country, have made Demus' name well-known here.

After a brilliant second season here, the American violinist Berl Senosky, winner of the Queen Elisabeth Contest in Belgium, which before had been won only by the Russian artists Oistrakh and Kogan, will leave for an extensive European tour highlighted by a performance at the Brussels World Fair. He returns to America next season from January to April.

A tremendous personal success was scored by soprano Frances Yeend when the New York City Opera received "Turandot" especially for her. So great was her impact in this taxing role that she has been invited to sing the part at the Verona Festival next summer. Miss Yeend's current season is highlighted by many performances with leading symphony orchestras. She will appear on one of the television programs of the Chicago Symphony and is touring in recital from coast to coast. Her American season 1958-59 will begin, as customary, with the New York City Opera, where she is scheduled for one or two important new works. She will be concertizing throughout the season.

After an absence of one season, the internationally famous Polish pianist, Witold Malczewski, will return in October for a two months' tour. During the past year, he filled a record-breaking tour of 60 engagements in South America and now is concertizing in Europe. An interesting feature of his current activities is his first tour in his native Poland in 18 years.

Operatic activities on an international scale mark the current season of the outstanding American baritone, Walter Cassel. At the Metropolitan Opera he is singing for the first time the roles of Kurvenal in "Tristan und Isolde" and Jochanaan in "Salome" in addition to his famous Scarpia in "Tosca". He sang with Tebaldi at the Havana Opera, flew to Barcelona to make his debut at the Liceo in "Salome", and participated in the fall tour of the NBC Opera. He also starred with the opera companies of New Orleans, Fort Worth and Tulsa in addition to orchestral and recital performances. He will sing two America operas with the New York City Opera in April, and will be active again in his many fields throughout 1958-59.

TV performances with the Chicago Symphony and Montreal's L'Heure des Concerts, appearances at the famous Ravinia Festival and with other orchestras stand out in pianist Alec Templeton's most active season. His unique art and personality continue to make him one of the most popular and sought-after concert artists.

Equally well-known and in demand in opera as on the concert stage, soprano Nadine Conner's season is an active and varied one. In addition to her performances at the Metropolitan, she sang "Faust" at the Cincinnati Summer Opera, "Traviata" at the Greek Theatre in Hollywood, Susanna and Micaela at the San Antonio Opera Festival. The Bach Festival at Winter Park, Florida, an appearance with the Utah Symphony and TV performances on the Voice of Firestone and in Montreal round out her full schedule.

Metropolitan tenor, Jon Crain, last fall, he made his debut as leading tenor of the San Francisco Opera. He is a mainstay of the Central City Opera Festival where he sang "Rigoletto" last summer and is already re-

(Continued on page 104)



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page 104)

AMERICA





F. C. Coppicus, director

## COPPICUS & SCHANG

(Continued from page 74)

distinguished herself in oratorio, opera and recital, is one of the artists new to the Coppicus & Schang roster.

Nan Merriman, the beautiful American mezzo-soprano, returns next season after her customary successes in the opera houses of Europe and after an illustrious debut with the San Francisco Opera. She will be available during the first half of the season only.

In top demand is the Metropolitan's prize bass-baritone, Giorgio Tozzi, who did an outstanding job this season in the Metropolitan opening of "Eugene Onegin" and the premiere of the Barber-Menotti "Vanessa" among other roles. Mr. Tozzi also made an outstanding hit this past summer playing opposite Mary Martin in the West Coast revival of "South Pacific".

The baritone, Lawrence Winters, much in favor on the opera stages of Europe and slated for a spring revival of "Lost In The Stars" at the City Center, returns in January, 1959, for the remainder of the season, when he will concertize and also return to his post as leading baritone of the New York City Opera.

Norman Scott is another eminent young bass-baritone of the Metropolitan who is heard each season in an amazing variety of roles and is also available for concerts and oratorios.

On the instrumental front, Rudolf Firkusny will have a typical season on a global scale. This dynamic Czech-born pianist will set aside a mid-season period of four months for concerts here between traditional tours of Europe and Australia. Perennially re-engaged by our leading orchestras, Mr. Firkusny appears as soloist this year with 12 top symphonies.

The eminent pianist Alexander Brailowsky, who now spends more and more time in the United States, returns from foreign fields to another circuit here where his own admiring public awaits him. A feature of his present season is a series of two Carnegie Hall recitals of Chopin masterworks for which he is famous.

Grant Johannesen, a Telephone Hour favorite, appears with six top orchestras this season besides recitals in many important musical centers.

Theodore Lettvin, new head of the piano department of the Cleveland Music School Settlement, is poised for another long cross-country tour between faculty duties.

To the battery of Coppicus & Schang violinists return the well-known figures of Szymon Goldberg, Tossy Spivakovsky, Carroll Glenn, Robert Rudie, and Zvi Zeitlin. Mr. Goldberg comes to America for a limited period, taking leave of ab-

sence from his post as director of the Netherlands Chamber Orchestra. Mr. Spivakovsky will similarly divide his season between stateside engagements and appearances in Europe where he has recently made a triumphant debut in Great Britain.

Miss Glenn, America's foremost woman violinist, will again divide her calendar between solo engagements and joint recitals with her renowned pianist husband, Eugene List. Mr. Rudie will be busy both as solo virtuoso and as director of the Rudie Sinfonietta, the highly regarded instrumental ensemble which will again be available in January, February, and March. Mr. Zeitlin, now in the midst of a 60-engagement tour, will be returning for most of the season.

It is hoped that the great Russian

violinist, David Oistrakh, will become available for his second American tour during the new season.

Of special interest is the celebration by the distinguished duo-pianists, Vronsky and Babin, of their 20th anniversary of playing before American audiences this season. A highlight was the premiere of Mr. Babin's Piano Concerto No. 2 for Two Pianos and Orchestra with the Cleveland Orchestra under George Szell. Next year will be the Babins' 21st under Coppicus & Schang direction.

The Canadian two-piano team of Parsons and Poole enters its first season under this division's management.

Chamber music, too, will be well-represented with the return of two top ensembles. The Festival Quartet, the all-star piano quartet composed of

## KURT WEINHOLD

(Continued from page 102)

engaged for "Pagliacci" for 1958. New York heard him in a concert performance of "Ariadne Auf Naxos" with the Little Orchestra and a variety of works was performed by him with orchestras in Miami, Nashville, Omaha, Portland and other cities. This personable young tenor also is much in demand for recitals and will be available in the USA for the entire season 1958-59.

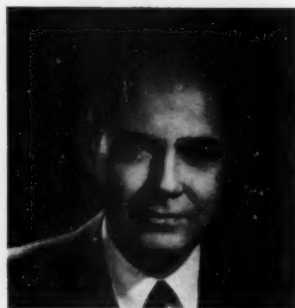
Mezzo-soprano Frances Bible, a leading star of the San Francisco Opera and Cincinnati Summer Opera, also scored in orchestral performances with the Los Angeles, Dallas, Miami and Houston symphonies, and the Little Orchestra Society of New York and there is an ever-growing demand for her as a recitalist. In April, she will appear as Dorabella in the NBC Opera's telecast of "Così Fan Tutte".

An extensive tour of Australia started the current season of the ever-popular baritone, Thomas L. Thomas. Often appearing on the Voice of Firestone, his TV fame extended to England where he appeared in a series of telecasts during January. His interesting and unusual concert programs stimulate great demand for him as a leading recitalist. His many London recordings maintain a high place on the best seller list.

The American soprano, Dorothy Wareskjold, again is enjoying a remarkable season in opera, television, orchestral performances and, particularly, recital. A great triumph was scored by her in "Bohème" and "Rosenkavalier" with the Cincinnati Opera last summer and she will appear again next summer. The Voice of Firestone continues to present her regularly. As a recitalist, she always offers an unusually attractive program.

Chinese-born bass, Yi-Kwei Sze, is enjoying the most extensive season of his career. Upon the invitation of our government, he made a tour of Formosa and other East Asiatic countries last fall. He appeared in "Boris Godounoff" with the New Orleans company and in "Aida" with the Houston Opera. Important symphonic engagements include San Francisco, San Antonio, Denver, Buffalo, Portland, New Haven as well as the Ann Arbor and Bethlehem festivals. His interpretive powers are finding the greatest outlet in recital and an equally successful season is forecast for 1958-59.

The Metropolitan Wagnerian tenor, Albert Da Costa, is completing his first season under our direction. An exciting opening event of his current season was an emergency call to Covent Garden where he sang eight performances as Rhadames in "Aida"



James Abresch  
Thomas Thompson, associate  
in management to Kurt Weinhold

during October and November. Interspersed with his Metropolitan performances, mainly in Wagnerian roles, are important appearances with the Seattle, Cincinnati and other symphony orchestras. His debut on the recital stage met with extraordinary success, and the remarkable qualifications of this young artist predict a very busy 1958-59 season.

The distinguished American violinist, Roman Totenberg, is now on his annual European tour, including Switzerland, England, Holland, Germany and Italy, in a variety of performances with orchestra and in recital. He also is scheduled to make several recordings abroad. Earlier in the season he appeared in recitals, as orchestra soloist, and as the leader of his own instrumental ensemble which has established itself as a most interesting feature. During the summer, Mr. Totenberg will continue as one of the directors of the Aspen, Colorado, Music Festival.

Contralto Carol Smith is now in Italy fulfilling opera engagements. She is one of the regular members of the Bach Aria Group, is scheduled for an appearance with the New York Philharmonic this spring, and has an impressive list of recital engagements.

Since winning the National Federation of Music Clubs Award, Richard Cass has made a name for himself as a splendid pianist of highest potentialities. In addition to extensive tours in America, he has performed with great success in Europe, and scored heavily at his first New York recital in Town Hall last December.

The young American singer, Charles O'Neill, has been added to our list. The possessor of a remarkable *spinto* tenor voice, he won an award in last year's Metropolitan Opera Auditions, and later on this season will make his operatic debut as Rhadames in "Aida" with the Fort Worth Opera Company. He will appear in recital and as soloist with orchestra next season, having already been engaged by the Cincinnati Symphony for a major work. An

Victor Babin, Szymon Goldberg, William Primrose and Nikolai Graudan, will return for a limited third season by public demand. The first two tours were quickly sold out and advance reservations indicate a similar record next season.

The Paganini Quartet, with Henri Temianka, Charles Libove, Charles Foidart and Lucien Laporte, will tour in December, January, and February.

In the popular field, Coppicus & Schang have a formidable entry—the fourth tour of the recording maestro, Mantovani, and his new music. The genial Mantovani, with his orchestra of 45, continues to be the best seller in the London *ffrr* catalog and his innumerable fans await him in the spring of 1959, when he makes another transcontinental tour.

outstanding future is predicted for this excellent young artist.

In the duo-piano field, Alfred and Herbert Teltschik, Texas pianists, have secured the affectionate admiration of audiences all over the United States and Canada. Annually they fill extensive tours, of which a sensationally successful concert in Cincinnati earlier this season was one of the highlights. The two artists, who carry their own Steinway grands with them, are scheduled for another transcontinental tour in 1958-59.

The public's interest in musical programs of an unusual nature has resulted in the enthusiastic acceptance of Archer and Gile, singers of folk songs and ballads to guitar accompaniment. These two charming young ladies have made an exhaustive study of folk music of many nations, and perform it with great authenticity and appeal. New York again acclaimed their second Town Hall recital, and their recordings are winning them countless new admirers.

The audience for chamber music is constantly on the increase, as attested by the popular success of several ensembles, among them the well-known Alma Trio, consisting of pianist Adolf Baller, cellist Gabor Rejto and violinist Maurice Wilk, which enjoyed a splendid first tour under our direction, and the Totenberg Ensemble of nine splendid musicians led by the violinist Roman Totenberg.

The Bel Canto Trio offers a stimulating program to lovers of operatic music, music of the theatre and the best of the art song literature. Three young singers of individual accomplishment, Joan Brainerd, soprano, Frank Porretta, tenor, and Robert Kirkham, baritone, have been successful as soloists, and now pool their talents to bring to the concert stage a delightful program of trios, duets and solos of great variety and popularity.

The Revelers Male Quartet, which we reorganized last season, has scored a terrific success everywhere. A completely sold-out tour of 12 weeks from coast-to-coast attested to the popularity of this type of vocal music, and the four singers—tenors Feodore Tedick and Thomas Edwards, baritone Laurence Bogue, and bass Edward Ansara, accompanied at the piano by William Cerny—reaped a harvest of magnificent notices and countless letters of congratulations from concert associations everywhere. Another extensive tour is scheduled for the fall and spring of 1958-59.



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## ANDRE MERTENS

(Continued from page 74)

with the American Opera Society as well as in concert in key cities.

Erika Koeth, is a leading coloratura soprano of the Munich and Vienna Staatsoper, La Scala, Salzburg Festival and Covent Garden. Between appearances at the Munich and Salzburg festivals she will make her debut in the United States, Aug. 7, at Hollywood Bowl. Negotiations are in progress for her debut in the fall with the San Francisco Opera and she will be introduced here in concert and with orchestra. Only 26 years old, Miss Koeth is one of the most talked about young sopranos in Europe. Her performance of Constanza and "Magic Flute" at the Salzburg Festival and her "Lucia" in Munich have been highly praised. She is heard on records on the Electrola label in Europe, Angel in the United States.

Flaviano Labo, young Italian tenor, has soared to fame this season after an auspicious Metropolitan Opera debut. Well-known in Italy through appearances in both lyric and dramatic roles, he makes his La Scala debut this spring. He has appeared at leading Italian opera houses, the Maggio Musicale in Florence and San Carlo in Naples. Next season he returns to the Metropolitan and will appear at the Worcester Festival and with the Miami Opera Guild.

Gyorgy Cziffra, young pianist who fled his native Hungary a year ago, has burst upon the musical world as a major personality. In his first American performances last summer at the Ravinia Festival, Hollywood Bowl and in Montreal, both in recital and with orchestra he culled unprecedented acclaim and was immediately re-engaged in each city. Upon his return to Europe, he debuted at London's Festival Hall with outstanding praise. Cziffra will return here during October-November for orchestra and recital engagements. His three recordings of Liszt works for Angel have furthered his fame.

Christian Ferras, 24-year-old French violinist, will be available here for only a three-week period next season because of French military service commitments. His debut in America will be with the Boston Symphony in Boston and in New York. Ferras has appeared under the baton of many eminent conductors. During 1958-59 he will be soloist with orchestras in Montreal, Berlin, Holland and Paris, in addition to recitals in Argentina, Portugal and England. He records for Angel.

Fernando Corena, leading basso buffo of the Metropolitan Opera, scored in the newly mounted production of "Don Giovanni", and later for his portrayal of Gianni Schicci. Corena has sung here in concert and with orchestras, on radio and television. A leading artist at La Scala, he has sung with all key opera companies in Europe and has appeared at the Edinburgh and Salzburg festivals. Winner of the "Grand Prix Du Disque", he records for London.

Group attractions which return during the forthcoming season include: The Stuttgart Chamber Orchestra under Karl Muenchinger. This will be the second American tour for the group. One of the finest ensembles of its kind, the 15-member orchestra presents a varied repertoire ranging from early Baroque music to Mozart and the Viennese classics.

The Vienna Academy Chorus returns for a fifth American tour under Guenther Theuring. Composed of 24 male and female voices, this colorful ensemble has earned an enviable

reputation throughout Europe, South America, the United States and Canada. Its diversified program includes the classical repertoire and folk songs in costume. The group has real Viennese charm and ebullient spirit. Westminster, Vox, Selmer recordings.

Here is the latest news of artists under my personal direction:

Renata Tebaldi will return to America in early October to open the Chicago Lyric Opera season. In mid-October she will assume her activity at the Metropolitan. In January she will appear in concerts in key eastern cities. Her season is completely sold-out. She sang with great success in Barcelona in January and later is scheduled to make her debut in Paris and at the Vienna Staatsoper. London records.

Soprano, Leontyne Price, this year debuted with the San Francisco Opera in Poulenc's "Dialogues des Carmelites" and followed this success with her first "Aida" on any stage. She appeared as soloist with the Philadelphia Orchestra, the New York Philharmonic, the National Symphony, Montreal Symphony, and sang the title role in the "Coronation of Poppea" with the American Opera Society. Important "firsts" include a Vienna State Opera debut in May as Aida and appearances at the Brussels Exhibition.

Irmgard Seefried enhances her excellent international reputation every season with her outstanding lieder recitals in the United States and Europe. She has appeared again this year as a leading singer of the Vienna Staatsoper and is a favorite at all of Europe's key festivals. She returns to the United States in March for a series of recitals in major cities and will also appear in joint recitals with her husband, the famous European violinist, Wolfgang Schneiderhan.

Maureen Forrester, young Canadian contralto, has sung six times in two seasons with the New York Philharmonic, has appeared with the orchestras of Chicago, Detroit, Toronto, Pittsburgh, Montreal and Vancouver. In New York, she presented a notable second Town Hall recital in December and sang as guest artist with the Bach Aria Group. Her third European tour in 1957 included appearances with the Concertgebouw, London's Royal Philharmonic and at the Berlin and Montreux festivals. She will return to Europe in the spring for appearances in France, Germany, Holland and Scandinavia. She recently signed a recording contract with Victor.

William Warfield presented a newsmaking recital at Town Hall last fall. Later in the season, he departed from his usual role as concert baritone to appear in a straight dramatic part on television as De Lawd in "Green Pastures". So magnificent was his portrayal that he, as well as the production, has been honored by a series of national awards. One of our most important good-will ambassadors, he will again tour the United States, the Far East, under the aegis of the State Department, Europe and Australia for his second tour Down Under. He will also sing at the Brussels Fair.

Cesare Siepi, triumphed as Don Giovanni at the Metropolitan and repeated his well-known characterization of Figaro in "The Marriage of Figaro" as well as appearing in other operas. His Hunter College recital in New York was an outstanding success and he also sang with the Bach Aria Group at Town Hall. He concertized widely throughout the United States, appeared again on the Ed Sullivan television show and the Voice of Firestone. London records.

American baritone, Theodor Uppman, added another success to his career with his appearance as Paquillo in "La Perichole" on television, a role for which he has become famous at the Metropolitan. He also performed Masetto for the first time in the new "Don Giovanni" and repeated his Paquillo in "La Perichole". His current national concert tour is completely sold-out.

Gerard Souzay, received accolades for his performance as Golaud in the recently released Angel recording of "Pelleas et Melisande". His debut appearances at the Berkshire, Casals, Salzburg and Israel festivals were highly praised. Concert engagements in Boston, Philadelphia, Detroit, Chicago and Montreal were highly acclaimed.

Tenor Leopold Simoneau performed six times in New York this season with the American Opera Society and the Little Orchestra Society. An outstanding artist, he will perform with orchestras across the country including those of Minneapolis, Toronto, Detroit, and Boston (he recorded with the Boston Symphony). He is scheduled to make his first appearance at the forthcoming Cincinnati May Festival.

Elena Nikolaidi this summer presents a series of over 40 concerts in Australia for her second tour there. The eminent Greek contralto is fulfilling recital engagements in key cities across the country with the Bach Aria Group.

Erica Morini, one of the world's finest violinists, performed this season with the Cleveland Orchestra in Cleveland and New York. For the first time in her career she presented a Sonata Evening in New York with pianist Paul Badura-Skoda. An outstanding feature of her busy 1957-58 schedule was a sold-out series of concerts in Israel.

Jorge Bolet culled enthusiastic reviews for his Carnegie Hall recital and his subsequent appearances as piano soloist with the New York Philharmonic. Exhibiting his versatility he performed three concerti in one evening with the Atlanta Symphony. His U.S. tour was sold-out and he played to S.R.O. audiences in England, Spain, Sweden and Denmark.

Paul Badura-Skoda, known on five continents for his brilliant performances, filled a schedule last season that took him around the world. In the U.S. this season, he will be heard with the Cleveland Orchestra in New York and at the Metropolitan Museum, in addition to concert and symphonic engagements in principal cities. Westminster records.

Gold and Fisdale, the inimitable duo-pianists, have added another laurel to their career by discovering and premiering all over Europe, a hitherto unknown Mendelssohn Concerto for two pianos. They will perform this work this season with the New York Philharmonic. This summer, at the Aix-en-Provence Festival they will present the world premiere of a new concerto for two pianos by Georges Auric, written for them.

Eugene Conley had a tremendous success at the Holland Festival last summer, appearing seven times as the Rake in Stravinsky's "The Rake's Progress". This season he will sing with the Chicago, San Antonio, New Orleans and Toronto symphonies and with the New Orleans, Philadelphia, Cosmopolitan and Connecticut Opera companies. London records.

Soprano Pierrette Alarie was lauded for her recent appearance with the American Opera Society in "The Duchess of Gerolstein" and will appear with the Little Orchestra Society

in "The Abduction from the Seraglio". She will also sing in joint recitals with her husband, tenor Leopold Simoneau.

Highlight appearances for bass-baritone Jan Rubes include those with the Little Orchestra Society in "L'Enfance du Christ" and "Ariadne auf Naxos", and with the Montreal Symphony in Beethoven's Ninth Symphony, Haydn's "Creation" and Verdi's "Requiem". For the fifth consecutive year Rubes has his own radio program over CBC.

Lorenzo Alvary, bass of the Metropolitan, San Francisco, Paris and other opera companies in North and South America and Europe, departed recently for another season at San Carlo in Naples. In addition to his operatic activity here he sings widely in concert this season and makes a limited number of joint appearances with soprano Ewan Harbrecht.

Pianist, Herman Godes, since his debut in 1951, has made six successful national tours and has two highly acclaimed New York recitals to his credit. He is presently fulfilling recital engagements here and in Canada.

Soprano Sarah Fleming has won a solid reputation through numerous appearances with the American Opera Society, as soloist with the Symphony of the Air, and with the New York City Opera. She now is concertizing across the country.

Four special attractions have been added to my roster:

The Graudan Ensemble, featuring the cello-piano team of Nikolai and Joanna Graudan, famed for their performances of chamber music. Clarinetist Mitchell Lurie and violinist Eudice Shapiro complete this distinguished group. Both attractions are available at present for booking on the west coast.

The San Francisco Operatic Quartet, under the direction of Nino Comel, is composed of Nancy Cronburg, soprano; Margot Blum, contralto; Jess Thomas, tenor, and Ronald Dutro, baritone. The group will present seldom-heard operatic masterpieces in addition to the standard repertoire.

Lola Montes and Her Spanish Dancers, long a favorite of west coast audiences, now bring its dazzlingly colorful program to the nation at large. The virtuoso company of young dancers, with pianist, presents authentic Spanish and Latin-American dances enhanced by genuine and gorgeous costumes recently brought by Senorita Montes from her native Spain.

In closing, I wish to comment on one of the most exciting and gratifying experiences in my career, the success of Vienna on Parade. This attraction features the Deutsche Meister Band under the direction of Julius Herrmann, soloist, a Schrammel Ensemble, the Singing Boys and Girls of the Vienna Woods and a zither player.

The company, in its 90-city tour, has been warmly welcomed by audiences, critics and local managers. Because the company is here under the sponsorship of Chancellor Julius Raab of Austria, eleven governors have declared either Austrian Day or Austrian Week in its honor. So successful has the tour been that a popular-demand concert will be presented April 28 at Carnegie Hall and a re-engagement will take place in Philadelphia April 27. The Carnegie Hall appearance is the farewell concert of the tour.

Vienna on Parade will return to America in 1959-60 to fill the demand of the public and local managers.

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February, 1958

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## JUDSON, O'NEILL AND JUDD

(Continued from page 74)

United States. The pianist's coast-to-coast tour took him to leading cities for recitals—including his annual appearance at Carnegie Hall, New York—and as soloist with orchestras such as Toronto, Vancouver, Tulsa, Boston, Cincinnati, Houston, San Antonio, Corpus Christi, St. Louis, Columbus, Toledo, South Bend, Portland (Ore.) and Oakland.

After a summer of concerts abroad—alone and with his pianist wife, Gaby, and pianist son, Jean—Robert Casadesu opened his 23rd sold-out American tour this season with his annual Telephone Hour appearance. Then within eight weeks followed engagements with the Cleveland, Baltimore, New Haven, Detroit, Chicago, Denver, Minneapolis, San Francisco and Los Angeles orchestras in addition to concerts in major cities, before returning home to France. He comes back in 1958-59 and all dates have already been booked. France has named him an Officer of the Legion of Honor, and the Queen of the Netherlands a Commander of the Order of Orange-Nassau.

We have the happy news that the pianist Clifford Curzon, after a season of musical activity abroad, including making new recordings for London, will return to North America in 1958-59 for his semi-annual tour for which all the dates already have been signed. A short time ago he was made a Commander of the British Empire.

Zino Francescatti, midway in a coast-to-coast tour, played his 10th recital in Carnegie Hall since first coming to the United States in 1939. Every season since then he has appeared on major concert courses and with great orchestras and 1957-58 was no exception. Francescatti's appearance at Madison Square Garden in New York for Bonds of Israel gave him special satisfaction, since in his last tour of that country he had played while a state of war existed. On March 15, he leaves for an extended tour of Europe, returning in July for appearances at New York's Stadium Concerts, Hollywood Bowl, San Diego and Tanglewood. Francescatti records exclusively for Columbia. His 1958-59 tour is completely sold out.

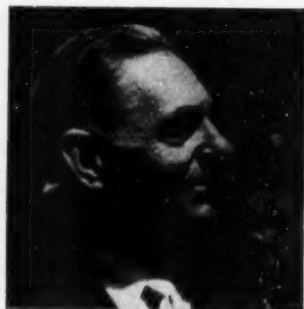
After a summer which included an appearance at Tanglewood, Rudolf Serkin began his 22nd American tour which, as usual, included recitals in New York (Carnegie Hall, New School and Metropolitan Museum of Art), Chicago, Ann Arbor, Springfield, etc. and appearances with such orchestras as the New York Philharmonic, Cincinnati, Pittsburgh, Seattle, Los Angeles, San Francisco, Cleveland, Minneapolis and Philadelphia orchestras. The pianist is scheduled for a return engagement in Puerto Rico at the Casals Festival, after which he will return home for teaching and festival activities in Marlboro, Vt.

Arthur Whittmore and Jack Lowe have played coast-to-coast tours ever since the two musicians joined careers. This season, after a summer vacation, interrupted only by a telecast on the Julius La Rosa Show, they played 40-odd recitals and appeared with orchestras such as San Antonio, Kansas City, Atlanta, Corpus Christi, etc.

The French pianist Jean Casadesu, who carries on the musical tradition of his parents, returned to North America for the last half of 1957-58 after his annual European tour. Dates here are confined to Canada and Eastern United States.

A few years ago Leon Fleisher returned to his native America with a background of European triumphs which began there with his winning first prize in the 1952 Queen Elisabeth of Belgium International Musical Competition. This season his engagements in addition to recitals include appearances with the orchestras of Chicago (in Chicago and Milwaukee), Montreal, Ottawa, Cleveland and Birmingham.

Subject to a *Life* child prodigy story ten years ago, after his first Carnegie Hall recital, Gary Graffman turned up again in the pages of that magazine last January, this time acclaimed as a top American pianist. Just turned 30, Graffman in 1957-58 not only gave concerts in Europe but again travelled from coast-to-coast in the United States for 50 recitals and appearances with orchestras which included six with the Boston Symphony.



Johnnie Evans, manager, Columbia Artists New York recital department

Another brilliant young, American pianist, Eugene Istomin has toured the globe since coming upon the scene. This season he was heard in recital and with the orchestras of Philadelphia (in Philadelphia, Baltimore and New York), Albany, Detroit, Binghamton, Drake-Des Moines, Cincinnati, Chicago, Cleveland and Montreal. This summer he goes to Latin America.

Midway in a coast-to-coast tour, Michael Rabin (eight years since he was first introduced to the public at 13) was heard at Carnegie Hall in a recital. Last summer, Rabin made his first tour of Israel, appearing as soloist with the Israel Philharmonic 23 times in one month, after which he flew back to play with the Philadelphia Orchestra under Eugene Ormandy at the Philadelphia Dell. The young violinist's Angel recording of the Tchaikovsky Concerto has been widely praised.

When—after being first cellist of the New York Philharmonic—Leonard Rose embarked upon a solo career, Bruno Walter wrote that the cause of the cello's musical literature could be in no better hands than his. Since then (1951-52), Rose has given pleasure to audiences throughout the country. This season is no exception; he has appeared some 40 times in recital and as soloist with orchestra.

Before the public since 1936, yet barely turned 35, Eugene List can look unto himself with pride. At the end of 1957-58 he will have been onstage in 99 different cities. The season began early for List, on Oct. 21, the first day of a 50-date tour of the Concerto Festival, an ensemble consisting of The Knickerbocker Players conducted by George Koutzen, in which List appears as soloist four times in a delightful program made up of Leopold Mozart, Bach, Shostakovich, Saint-Saëns and Chopin. A brilliant New York appearance ended half the season's tour of the Concerto Festival, which left the pianist free to

fill solo dates, one with his violinist wife Carroll Glenn and another with the New York Philharmonic, after which he flew to Europe for concerts in Switzerland, Germany, Holland, Paris and London. Returning home, List again filled solo and joint engagements with his wife in addition to making appearances with the orchestras of Chicago and Dallas and the National Symphony in New York. On April 13 he rejoins the Knickerbocker Players.

Lois Marshall, whose mother country is Canada, now belongs to the whole world. Miss Marshall's season started with a European tour including Holland, England, and Scotland. Then followed a coast-to-coast tour of Canada and the United States in recital and with orchestra. She was engaged for six appearances with the Opera Society of Washington, D.C.—three in the title role of Strauss's "Ariadne auf Naxos" and three as Fiordiligi in Mozart's "Così fan tutte".

This season at the Metropolitan—her sixth—Mildred Miller sang the role of Octavian in Strauss's "Der Rosenkavalier". She will be singing the role on tour with the Met this spring. Favorite of radio (Firestone) and TV (Ed Sullivan) audiences, the mezzo-soprano is also sought after for concert and orchestral appearances from coast to coast.

The favorite American tenor Brian Sullivan ended last season with a broadcast (Telephone Hour) and began 1957-58 on the air waves with two performances, one for Firestone and the other for the Telephone Hour, followed later in the year by additional performances for these distinguished sponsors. Midway in a concert tour which started on the Pacific coast, he flew to Chicago for his debut with the Lyric Opera, in "Cavalleria Rusticana" and "Don Carlo", which drew public and critical acclaim. He will end his schedule at the Ann Arbor May Festival, in a concert version of "Samson and Delilah" with the Philadelphia Orchestra.

David Lloyd, after summer appearances in England which included "The Magic Flute" and "Ariadne auf Naxos" at the Glyndebourne Festival and "The Damnation of Faust" in London, started the 1957-58 season with the New York City Opera in its home city and on tour, followed by an appearance with the Washington (D.C.) Opera Society in Beethoven's "Fidelio". Then came concerts with the Minneapolis Symphony, San Francisco Symphony, Chicago Symphony, Dallas Symphony, New York Philharmonic, and the Cleveland Orchestra. Heard in 20 American and Canadian cities as Ferrando in The Concert Opera Group's production of "Così fan tutte", he also sang in the TV premiere of Poulenc's "Dialogues of the Carmelites".

Todd Duncan, B.A. (Butler College), M. A. (Columbia University), Doctor of Humane Letters (Valparaiso University), star of concert, opera, theater and motion pictures, began his annual American tour in January. This season in addition to his own concerts, the baritone sang several joint recitals with the soprano Camilla Williams. Duncan records for Decca.

Phyllis Curtin has been leading soprano of the New York City Opera for several seasons. She sings such diverse roles as Salome, Cio-Cio San, Tosca, Constanza, and Fiordiligi with that and other companies. She is also a favorite TV performer, star of NBC Opera, and sought-after recitalist. This spring about 20 American and Canadian cities will have heard her sing Fiordiligi in The Concert Opera Group's production of "Così fan

tutte", and in New York—again at the New York City Opera—as the Shrew in Giannini's "Taming of the Shrew". Next summer she will create the heroine's role in another Carlisle Floyd opera, "Wuthering Heights", at Santa Fe, New Mexico.

Brooklyn-born Gloria Davy, product of New York's Juilliard School, will arrive at the Metropolitan Opera on Feb. 12 to sing the title role of "Aida". Last summer, she sang at New York's Stadium Concerts in a concert version of "Aida". This fall, in addition to recitals, there were performances with the American Opera Society in New York of "Anna Bolena", which the soprano will repeat this spring in Washington, D.C. with the same organization.

Anna Moffo made her first appearance with the Lyric Opera of Chicago as Mimi in "La Bohème". She went on to further successes as Susanna in "The Marriage of Figaro", Philine in "Mignon", and in the title role of "Lucia di Lammermoor". Immediately after her season at the Chicago Opera, she returned to Europe for engagements in major opera houses there, and will come back next fall for the 1958-59 Chicago season. This versatile young singer can be heard on Angel Records.

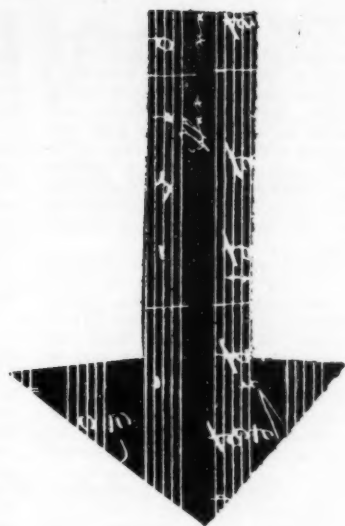
Sylvia Stahlman returned this fall to triumph in her debut with the San Francisco Opera in the American premiere of Poulenc's "The Carmelites", and in "Un Ballo in Maschera" and "Ariadne auf Naxos". She also appeared with the Lyric Opera of Chicago in "Un Ballo in Maschera". A return engagement of three appearances with the Opera Society of Washington, D.C.—this time in "Ariadne auf Naxos" was also included. She will be heard in 20 American cities as Despinà in the Mozart Opera Company's production of "Così fan tutte".

Dolores Wilson was heard in 60 cities in the NBC Opera Company's productions of "Butterfly", "Traviata" and "Marriage of Figaro". Favorite also of radio and TV (Firestone and Woolworth Hours) Miss Wilson is returning to the Metropolitan Opera and will fill concert engagements in the latter part of the season.

The Concert-Opera Group (new name for the Mozart Concert-Opera Group) in their second tour of the United States and Canada under the musical direction of Wolfgang Schanzler, gave their usual fine performance in 20-odd American and Canadian cities. The impeccable cast included Phyllis Curtin, Sylvia Stahlman, Jane Hobson, David Lloyd, Mac Morgan and Kenneth Smith.

Now the toast of two continents, soprano Camilla Williams, after an appearance last summer at Lewisohn Stadium Concerts, made a triumphant tour of Iceland under ANTA. Then followed concert and opera engagements in Europe before returning to America for her first recital in several years at Town Hall, acclaimed by audience and critics alike. In addition to her own recitals, Miss Williams was heard in several joint recitals with baritone Todd Duncan.

After a summer TV appearance and an extraordinary outdoor performance of "Die Walküre" with the Denver Symphony, Kenneth Smith appeared last fall in more than 50 American and Canadian cities, of which New York and environs accounted for nine. These included three concert performances of "Anna Bolena" with the American Opera Society; Symphony of the Air under the auspices of Rutgers University at Carnegie Hall, Newark and Rutgers in St. Matthew Passion; Brooklyn Philharmonic (Continued on page 110)



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**HERTA GLAZ**, *mezzo-soprano*

**DAVID GAREN**, *tenor*

**NORMAN FARROW**, *baritone*

**AMERICAN CHAMBER ORCHESTRA** (*16 players*)

*Robert Scholz, conductor*

**WESTMINSTER CHOIR** (*40 voices*)

*John Finley Williamson, founder and director*

*Harold Hedgpeth, associate conductor*



**THE FRIEDBERG MANAGEMENT, INC.**

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## JUDSON, O'NEILL AND JUDD

(Continued from page 108)

monic in the Verdi Requiem; Handel's "Samson" at the Church of the Heavenly Rest; American Choral Foundation in Rameau and Purcell works, etc. Interspersed was a season of leading roles with the Chicago Lyric Opera, his own recitals and appearances with the symphony orchestras of Detroit, Tri-City in Davenport, Pittsburgh, Oklahoma City, Toronto, Springfield, Mass., and Miami. The bass-baritone is now on tour with the Concert-Opera group in "Cosi fan tutte".

Though offered for the first time this season the Concerto Festival, which consists of the distinguished pianist Eugene List and the Knickerbocker Players under the direction of George Koutzen, is solidly booked and when 1957-58 is over, they will have played more than 50 engagements. Probably there could have been twice that number, but List had 50-odd recital and orchestra commitments here and in Europe, so that after mid-November, they could not resume activities until spring. Their New York debut this winter was a brilliant success. 1958-59 looks very bright for this virtuoso group.

Since its auspicious debut three years ago at the Berkshire Festival the Beaux Arts Trio, which combines the talents of Daniel Gilel, Bernard Greenhouse and Menahem Pressler, has played triumphant tours before audiences who listen to music for enjoyment, as well as those who take a more intellectual view. After summer appearances which included Tanglewood, Ravinia, Staatsburgh, N. Y., and Fish Creek, Wis., they commenced a tour of more than 50 engagements in the United States and Canada. All were acclaimed by both press and public, particularly notable being their performance with the Indianapolis Symphony of the Beethoven Concerto for Piano, Violin and Cello.

The Manhattan Concert Orchestra began its debut tour at the end of January and covers the United States, except the West Coast, with more than 50 engagements. Directed by Harry John Brown, who for the past two seasons has been heard throughout the country as associate conductor with Arthur Fiedler and the Boston Pops Tour Orchestra, the Manhattan Orchestra has programs designed in the best "pops" tradition to delight audiences everywhere.

In the few years since his debut, journalist-turned-tenor soloist John McCollum has had phenomenal success. After singing this summer in Boston, Tanglewood and on TV, McCollum started a national tour of more than 50 appearances in recital, opera and oratorio. Highlights include engagements with the symphony orchestras of Washington, D. C., Cleveland, Springfield, Mass., New York Philharmonic and Little Orchestra of New York; also the Worcester Oratorio Society, Peabody Conservatory, American Choral Foundation of New York City and the Opera Society of Washington, D. C. The tenor's season will end with five performances at the Bach Festival in Bethlehem, Pa., and one with the Washington, D. C. and Cathedral Choral Society in the B minor Mass.

The young American pianist Joseph Battista, firmly established in the "best artists" category, appeared in 30-odd American and Canadian cities this season, including a New York Town Hall recital (his third). As usual,

When you come to Columbia Artists Management these days you will find Ada G. Cooper (Mrs. Vincent Graziano) in a different office, though still on the 15th floor. A bulwark of concert management for many years, first with the Wolfsohn Bureau, then Concert Management Arthur Judson, and finally as Booking Director of the Judson, O'Neill and Judd Division of Columbia Artists Management Inc., Ada—as she is known affectionately to the whole music world—decided this season to devote less time to the work that has been her life: artists and their careers.

Her former office has been given to Schuyler Chapin, a familiar figure in the JOJ Division these past five years in many capacities including public relations, touring with artists, and booking on the road. Mr. Chapin, who will now spend most of his time in New York, brings to his new position all the known attributes.

he received critical and audience acclaim everywhere. He now devotes part of his time to teaching at the University of Indiana.

Beautiful, blonde soprano Beverly Bower, since her first tour three years ago, has had concert audiences in the palm of her hand. After summer festival engagements, including one with the Cleveland Pops Orchestra, she began her regular season with the New York City Opera interspersed with, and followed by, more than 25 concerts including appearances with the orchestras of Toronto, Austin, Tri-City (Davenport) and Canton, Ohio.

Baritone Mac Morgan devoted most of his touring season to the Concert-Opera Group in "Cosi fan tutte". However he was able to sing a number of other engagements, including the St. Matthew Passion with the Handel and Haydn Society in Boston and, before the season is over, the baritone will be heard in recital at Town Hall, New York.

Eighteen-year old violinist Eric Friedman in his initial concert tour fulfilled predictions that a great career lies before him. This season he played a few carefully chosen engagements and local managers wrote not only to confirm but to applaud the judgment of the young violinist's mentors.

Confining her tour to the Mid and Southwest, beautiful Polyna Stoska, soprano, who has been heard regularly here and abroad in opera, concert, radio, etc., will finish the 1957-58 season in St. Joseph, Mich., as soloist with the Twin City Symphony.

Though he played publicly in his adopted land at the age of six, New York waited until two years ago to hear the now 25-year-old Israeli pianist Stanley Babin in a Town Hall recital. This season, in addition to his own engagements, Babin played in joint recitals with violinist Carroll Glenn and appeared as soloist with the Oklahoma City Symphony.

Young, pretty Vera Franceschi—native of California, protégée of Pierre Monteux, first American pianist to earn a Doctor of Music Degree from the Santa Cecilia Academy in Rome—is one of the few successful instrumentalists of her sex. Booked this season for a coast-to-coast tour of recitals and appearances with orchestras, the pianist's schedule will include playing with the Cincinnati Orchestra

on March 28 and 29.

For gifted, American soprano Ewan Harbrecht 1957-58 is unique. Up to the end of March she will have sung recitals in more than 25 cities, coast-to-coast, in the United States and Canada, including several joint appearances with Lorenzo Alvary. After a little rest, she will start another tour of some 30 cities, as featured soloist with the Rudie Sinfonietta, under the eminent violinist Robert Rudie.

Talented pianist Nicole Henriot came to America recently to fulfill five engagements with the Boston Symphony (in Boston, New York, Brooklyn and Springfield) under the direction of Charles Munch and to marry Jean Jacques Schweitzer, nephew of the great humanitarian and musician, Dr. Albert Schweitzer. Miss Henriot will return to the United States in 1958-59 for a two-month tour.

Mary McMurray, mezzo-soprano, since she started touring in 1956, has lived up to every expectation. This season will take her to 40 cities coast-to-coast, in the United States and Canada, including Washington, D. C., where she will be heard in three performances as Dorabella in "Cosi fan tutte" with the Washington Opera Society.

Canadian pianist Ray Dudley continues to win approval of the press. This season he will fill many recital engagements and make appearances with orchestras in the United States and his native country and will fulfill a busy teaching schedule at the University of Indiana, Bloomington.

David Abel, young violinist, continues the upward trend in his career. This season his 40-odd date schedule confined him to the Pacific coast and Southwest.

Edwin Steffe, baritone, by the time

the 1957-58 season is over, will have fulfilled more than 50 dates from coast to coast and in Canada. He will conclude this tour with six performances in Bethlehem, Pa., with the Bach Choir.

The recent appearance of young pianist Ozan Marsh upon the American musical scene was followed by a cascade of critical praise from every part of the country. Marsh opened the current season as soloist with the San Francisco Symphony and then went on to fill a coast-to-coast tour in the United States and Canada of more than 50 dates.

Up to the end of the 1957-58 booking season, it was thought that the phenomenal young Texan pianist, Van Cliburn, would be drafted for military service. At the last moment, however, he was rejected because of a chronic nasal disability. His exemption occurred too late in the year for a long tour to be booked for him, but nevertheless he has been filling engagements steadily.

Beverly Wolff, Atlanta mezzo-soprano, creator of her role in Bernstein's "Trouble in Tahiti" at Tanglewood, starred in its television premiere, and who will introduce it at New York City Center this spring, is now recording the work for MGM. She has sung and recorded with the Philadelphia Orchestra and appeared often with other symphonies, including those of Atlanta and Birmingham.

Claude Frank, pupil of the late Artur Schnabel and collaborator with Rudolf Serkin at the Marlboro (Vt.) School, is welcomed enthusiastically to the JOJ list.

The NBC Opera, Barbara Gibson, The Carolers, and The Concertmen all of whom have been on the JOJ list, fulfilled large tours this season and will not be touring during 1958-59.

## COMMUNITY CONCERTS

(Continued from page 73)

man, Ariz.; Kokomo, Ind.; Lead, S. D.; Lincoln, Nebr.; Livermore, Cal.; Marathon, Fla.; Miami Beach, Fla.; Newburgh, N. Y.; New Kensington, Pa.; Newton, Mass.; Oshkosh, Wis.; Pasadena, Tex.; Rock Springs, Wyo.; Rome, Ga.; Streator, Ill.; Sturgis, Mich.; Sunland, Cal.; Tyler, Tex.; Vernal, Utah; Winnemucca, Nev.

In Canada, the new associations are: Campbellton, New Brunswick; Dartmouth, Nova Scotia; Sept Iles, Quebec.

The adoption of new and different techniques, such as the survey, and the extension of Community's service by the addition of new associations are accomplished against a background of the diligent performance of those activities basic to the successful operation of the local association. These fall into three categories: first, the promotional measures which enable the local association to attract and maintain its audience; second, the booking activities, embracing all the procedures essential to the choice and presentation of a concert series; and third, the artistic function exercised in the matter of program content and appeal.

Promotionally, Community follows a plan whose strength lies not only in its specific contents but also in its flexibility. To the latter is largely due the unparalleled success which the Community plan has achieved in cities large and small, industrial and agricultural, rural and metropolitan,

remote and centrally located. Community's promotional services are carried direct to the local officers and chairmen by its staff of field representatives. This group of carefully chosen men and women are dedicated to the well-being of the associations they service.

Community's booking activities are accomplished by a department everzealous in representing the interests and needs of the local associations. It is incumbent upon the booking department to provide each local association with the maximum choice of artists and attractions. The measure of their success in this regard is shown by the fact that during the current season, Community Concert Associations are presenting concerts by 152 different solo artists and 110 different group attractions. The question of dating each series is accomplished by the booking department in a way in which the interests of the local association are at all times respected within the physical limitations imposed by travel distances and availability time.

Artistically, Community represents the interests of the local association in the matter of programming. General and artistic appeal is a basic requisite of Community programs, and the goal of Community's program activities is the delicate balance between this general appeal, so necessary to attract new listeners, and the need to serve the most discriminating musical taste.

# HANS J. HOFMANN

MANAGEMENT

*Presents for Season 1958-1959*

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WORLD FAMOUS BASS BARITONE — METROPOLITAN OPERA

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Soprano  
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Tenor  
Operahouse, Mainz, Germany

### ROSE BYRUM

Soprano

### STANLEY KOLK

Tenor

### ELIZABETH MANNION

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February, 1958

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## COLBERT-LaBERGE

(Continued from page 77)

the Vienna Octet for its second American visit in the fall, while the Quartetto Italiano will begin its fifth American tour early in 1959. The ever beloved Pasquier Trio will be here in the spring of 1959, while the Janacek Quartet from Prague which has already won praise here for its fine recordings for Decca, will make its first American appearance next season. The Juilliard Quartet, the cultural ambassadors for American Music at Berlin last September, will play at the Brussels Fair this fall in connection with other European engagements including the Edinburgh Festival. The Albeneri Trio is about to embark on its first European tour.

Getting ready for a busy season are the esteemed Hungarian Quartet, the young American Claremont Quartet, the delightful Rococo Ensemble, the popular Saitenberg Players, the Violin-Harpichord Duo of Brink and Pinkham and the enchanting Lyric Trio (violin, piano, narrator).

The list of instrumentalists at Colbert-LaBerge has been considerably strengthened by the addition of cellist Janos Starker, one of the outstanding platform personalities of our day and a major recording artist for Angel. Two young keyboard artists who were most enthusiastically received by New

York audiences and press when they made their Town Hall debuts, recently are Daniel Abrams, pianist and composer, and Rafael Puyana, harpsichordist. Pianist Mieczyslaw Horszowski whose appearance proved to be the high spot of the Casals Festival in Puerto Rico last April; Frances Magnes, magnetic violinist; violist Paul Doktor who tours as soloist and with his Rococo Ensemble, and dancer Paul Draper, who is tapping his way to further fame, complete the array of outstanding soloists.

The transcontinental tours of the Quartetto di Roma, the Amadeus Quartet and the Koeckert Quartet are now in progress. The Fall of 1957 witnessed the coast-to-coast travels of the Barylli Quartet from Vienna, the Alfred Deller Trio and the Hungarian Quartet, all of which were sensationally successful.

The Organ Division, under the direction of Lilian Murtagh, arranged for a tour of over 40 concerts for Fernando Germani this past fall and has booked a solid tour for Jeanne Demessieux this spring. For the 1958-59 season the following organists are presented: Nita Akin, Robert Baker, Claire Coci, David Craighead, Catharine Crozier, Hugh Giles, Wilma Jensen, Jean Langlais, George Markey, Marilyn Mason, Alexander McCurdy, Robert Noehren, Alexander Schreiner, William Teague and Arden Whitacre.

## CONCERT ASSOCIATES

(Continued from page 76)

The 12 Italian virtuosi composing I Musici also face the prospect of a solidly-booked coast-to-coast tour. Another Italian importation is the Trio di Bolzano, whose record of re-engagements from its last U. S. sortie has reached nearly 100 per cent.

In the special attraction field, CIA's efforts continue to expand in both interest and variety, as new ideas for established ensembles, as well as innovations, are constantly being sought. For example, the well-known Columbus Boychoir will offer, as a special feature of its 1958-59 program, a fully-staged version of Menotti's "Amahl and the Night Visitors". This production met with unqualified "olé's" throughout the Boychoir's recently completed eight-week tour of Central and South America.

New to most concert audiences outside its native Southland, the foundation-supported National Grass Roots Opera Company bids fair to be the season's dark horse, with its charming, fully staged, brilliantly produced and directed, and splendidly sung (in English) productions of "Die Fledermaus" and "Don Giovanni".

Rounding out the special events category is the unique and hilarious Lotte Goslar Pantomime Circus. The Goslar show, a special blend of dance, mime and comedy, appeared at New York's Phoenix Theatre in December, between tour segments totalling 14 weeks, and won heart-warming press. The Goslar troupe returns to America next February after its European stint.

The CAI soloist roster flourishes. Robert McFerrin, Metropolitan Opera baritone of three years' standing, anticipates major assignments in the months to come. He will perform the sound-track role of Porgy in the forthcoming filming of Gershwin's "Porgy and Bess", and in March, 1958, will make his Scandinavian debut with orchestral performances

in Norway, and in the title role of "Rigoletto" with the Finnish State Opera in Helsinki. Climaxing his recital season, Mr. McFerrin will represent the United States in concert at the Brussels World Fair, prior to his first tour of South America.

Mezzo-soprano Betty Allen has just graced the New York musical scene with one of its most unusual Town Hall recitals, and will concertize extensively on both sides of the Atlantic (her Berlin debut takes place in November). Tenor Leslie Chabay, who appeared with the Chicago Opera last fall, returns to Aspen next summer and continues his distinguished appearances on concert and orchestral courses.

Young David Bar-Illan continues his forward march with a second successive tour of South America, followed by ten orchestral engagements with Dimitri Mitropoulos in Israel this coming June, in addition to recitals throughout America.

Stecher and Horowitz, transporting a Steinway apiece, traversed the continent twice in each direction in 1957-58, and their potential for 1958-59 seems even more extensive.

Discovered and delivered to CAI by Eugene Ormandy, powerful young Dutch pianist John Pennink will make the sparks fly from many a domestic and foreign keyboard in the coming season, as he did this year.

New to CIA's list of soloists is gifted violist Walter Trampler, who performs as guest artist with leading string quartets, as recording soloist, and as a participant in the forthcoming Casals Festival in Puerto Rico. In 1958-59, he joins forces with the Italian pianist, Carlo Bussotti, long-time sonata collaborator with Szigeti; Trampler and Bussotti are a sterling addition to Concert Associates' growing chamber music roster.

France's greatest flutist, Jean-Pierre Rampal, and harpsichordist-pianist, Robert Veyron-LaCroix, are being imported for a Library of Congress debut this spring which will include the premiere performance of a Poulenc sonata written especially for them. Rampal and Veyron-La-

Croix will then return for their introductory U. S. tour in January-March, 1959.

Further extending and distinguishing the firm's *da camera* offerings is the New Art Wind Quintet, with over 60 engagements during the current season, and a coast-to-coast tour already assured for 1958-59.

One of the most exciting CAI items is the unique New York Chamber Soloists. A flexible group under the distinguished direction of Margaret Hillis, it makes the talents of such as Adele Addison (soprano), Blake Stern (tenor), Isidore Cohen (violin), Jules Eskin (cello), Albert Fuller (harpsichord), Melvin Kaplan (oboe), Martin Orenstein (flute), Ynez Lynch (viola), Julius Levine (bass), and Harriet Wingreen (piano) available in various combinations to chamber music sponsors within a 400-mile radius of New York.

CAI offers a quartet of outstanding quartets for 1958-59—The Hollywood String Quartet, openers of the Edinburgh Festival in months past, and trans-continental travelers on their first nationwide tour (sold out almost as soon as announced) will again be presented by record-wise chamber music sponsors. Their recording of the last five Beethoven Quartets recently was released by Capitol.

Perhaps this season's most notable Manhattan chamber music event was the four-concert Beethoven-Bartok series performed to packed houses by the Fine Arts Quartet. So great were the public and published reactions that several sponsors have already contracted for a repetition of the entire series at their campuses and communities.

New to the CAI roster are the Beaux-Arts Quartet, deliverer this season of its own, most exciting New York series, and the LaSalle Quartet, a vital, young group, of which alert sponsors are taking increased notice.

Continuing as CAI's busy composer-conductor-lecturer is personable, peppery Virgil Thomson, recent guest-conductor of the Chicago Symphony, and soon-to-be in San Francisco. Mr. Thomson has logged many miles throughout Europe, and both North and South America as guest critic, contest judge, seminar moderator, and other such functions for which he is uniquely qualified.

In 1958-59, CAI enters the jazz field for the first time with a major attraction entitled "Jazz '59" which will showcase the talents of the far-famed Marian McPartland Trio (piano, drums, bass); Teddy Charles (vibes); Zoot Sims (tenor sax); the Gil Mellé (baritone sax) Quartet, featuring Joe Cinderella (guitar); Sam Most (clarinet and flute); Johnny Windhurst (trumpet); and an as yet

unselected trombone virtuoso, plus beautiful Barbara Lea (vocals). These much-recorded jazz stylists will perform, in various combinations with each other (and, occasionally, tutti), a distinguished program which will firmly resist the all-too-familiar classification of "just another jazz package".

Also on CAI's jazz roster will be the Gallic keyboard kingpin whose new Decca album, "The Astounding Bernard Peiffer", has just been released. Probably no jazz figure since Art Tatum has brought to this field the combination of fantastic technique, far-reaching imagination and inventiveness, and compelling exuberant personality possessed by this fabulous Frenchman.

Leading the CAI choral brigade, as heretofore, is the truly great Roger Wagner Choral, some 30 excitingly mixed and flawlessly matched professional voices with instrumental accompaniment. Mr. Wagner combines his own vital and compelling personality with an unmatched understanding of his audiences to produce the most successful and exciting choral group extant. 1958-59 will mark the Choral's fourth consecutive coast-to-coast tour.

CAI's most travelled troupe of all, the universally eulogized Chanticleers male quartet, are veterans of nearly 250 engagements in the past two seasons. This foursome (William Diard and Richard Wright, tenors; Raymond Keast, baritone, and James Martindale, bass) are already assured of maintaining their per-season average in 1958-59, and seem likely to increase it. As in the past, the Chanticleers' presentation will be staged by Gene Bayliss, with arrangements and musical direction by Donald Smith.

In keeping with the tendency toward advance planning, additions to CAI's 1959-60 roster are already under consideration and in negotiation. It is anticipated that the Pamplona Choir from Spain, whose first tour here this past fall was nothing short of a revelation, and the matchless I Solisti di Zagreb will return here for their second and third journeys respectively, and that the Netherlands String Quartet, scheduled for its first American tour this February, will also be re-imported. (The Pamplona group has also requested that CAI assume its worldwide management.)

The talented Robert Joffrey will again be called upon to produce one of his fresh, imaginative and wonderfully mounted dance companies, and the perennially favorite Original Don Cossack Chorus and Dancers, absent for a season because of European and Asiatic commitments, will again appear here under the dynamic direction of Serge Jaroff.

## GINS ATTRACTIONS

(Continued from page 92)

Monte Carlo under the sponsorship of the Festival Casals, Inc., at the University Theatre in Puerto Rico. To the regular Ballet Russe company, Mr. Gins added Alicia Alonso and Igor Youskevitch as stars. Other principal dancers included Nina Novak, Irina Borowska, Alan Howard, and Miguel Terekhov. The season in

Puerto Rico ran for one week.

In June 1957, Albert B. Gins produced his fourth consecutive season of opera at the University Theatre in Puerto Rico under the sponsorship of El Mundo, Inc., the leading newspaper in San Juan. The repertoire consisted of: "Tosca", "The Barber of Seville", "Andrea Chenier", "Faust", "Otello", "Rigoletto", "Boris Godunoff" and "La Traviata".

The principal artists included Eleanor Steber, Dorothy Kirsten, Graciela Rivera, Rosalind Elias, Giuseppe Campora, Roberto Turini, Cesare Valtelli, Ramon Vinay, Frank Guarera, Giuseppe Taddei, Leonard Warren, and Jerome Hines. Stage directors were Désiré Defrère and Anthony Stivanello and the conductors were Emerson Buckley, who was also the artistic director, and Julius Rudel.



# CONCERT MANAGEMENT GETTA STROK

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**"Korn wins acclaim with ABC Orchestra." (Headline)**

*Hans Pringsheim, Asahi (Japan) Evening News, January 19, 1957*

## RICHARD KORN

*Conductor*

**"A conductor of poise, taste and authority. The direction of Richard Korn is wholly impressive."**

*Rosenfield, Dallas Morning News*



**"Kira Baklanova displayed her extremely beautiful vocal and interpretative talents, earning a most vivid and warm success."**

*Giornale di Sicilia*

## KIRA BAKLANOVA

*Soprano, Baltimore Opera Company*

**"A first-class singing actress. She sang with wondrous tone. Brought the audience to its feet to give her the ovation she so richly deserved."**

*Kent Bellows, Baltimore Sun, November 19, 1957*

**"Kelley, in our opinion, is one of the finest character singers of our generation."**

*Robert Coleman, New York Mirror, Sept. 8, 1957*

## NORMAN KELLEY

*Tenor, Metropolitan Opera Company*

**"His singing was utterly musical, his acting vivid, and his phrasing and enunciation better than the native Germans."**

*Paul Henry Lang, New York Herald Tribune, January 31, 1957*



### Artist List for Season 1958-59

**RICHARD KORN**  
*Conductor*

**NORMAN KELLEY**  
*Tenor, Metropolitan Opera*

**KIRA BAKLANOVA**  
*Soprano, Baltimore Opera*

**VERA BRYNNER**  
*Soprano*

**ALEXANDER TCHEREPNIN**  
*Pianist, Lecturer, Composer*

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**FAR EASTERN TOURS 1958-59**  
**JAN PEERCE**

*Tenor, Metropolitan Opera*

**BENNO MOISEWITSCH**  
*Pianist*

**EUGENE ISTOMIN**  
*Pianist*

**RICHARD KORN**  
*Conductor*

### FUTURE FAR EASTERN TOURS

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*Tenor, Metropolitan Opera*

**JOHN SEBASTIAN**  
*Harmonica Virtuoso*

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## RONALD A. WILFORD

(Continued from page 79)

of Marcel Marceau, the great pantomimist, whom Mr. Wilford introduced to this country in 1955-56. Mr. Marceau, has, since his North American debut, played six solid months at the Ambigu Theatre in Paris to sold-out houses, and made a five-month tour of Europe, and a South American tour covering Argentina, Peru, Venezuela, Brazil, etc. A six-week run at the Cambridge Theatre, London, in October, 1957, opened the British season. He opened at the New York City Center on Jan. 21 for a four-week run, prior to a transcontinental tour until the end of April, and was acclaimed by critics in terms even warmer than on his previous appearances. This year, Mr. Marceau is accompanied by Gilles Segal, a great mime in his own right, and the senior member of Marceau's Company in Paris, who presents some of his own sketches.

The Dublin Players, one of Europe's outstanding theatrical companies, were booked for their fifth coast-to-coast tour, which included over 75 appearances at colleges and universities. This group, who last season presented classics from Wilde, O'Casey and Shaw to resounding praise, will return for the 1958-59 season, October through March, in a new repertoire, offering Lennox Robinson's "The Far-Off Hills", Shaw's "Candida" and Wilde's "The Importance of Being Ernest", in entirely new productions.

The New York Pro Musica, already occupying a distinctive position in American musical life, gave three highly successful concerts in New York: the YMHA series, one concert in the Peoples Symphony series and one in the Frick Collection. These virtuosi on ancient instruments and in the music of the pre-Bach period, also enjoyed a highly successful tour including Boston, Rochester, Miami, Toledo and Duke University. Caramoor engaged them for its opening concert of the summer season. A unique presentation by this group was the Christmas performance, of the medieval musical drama, "Daniel", which was presented eight times at the Cloisters and later, because of public demand, three times at Riverside Church to capacity audiences. Summer appearances at the Ravinia Festival and the Stratford (Conn.) Shakespeare Festival were overwhelming successes. The Pro Musica also recorded during the past year "Music of the Medieval Court and Countryside" on the Decca label. Their forthcoming engagements include re-bookings at Ravinia and a first appearance at the Stratford (Ontario) Shakespeare Festival as well as a coast-to-coast tour of major American cities. They expect also to expand research activities into the field of pre-Bach music under their recent \$46,000 grant from the Rockefeller Foundation.

The great Italian soprano, Anita Cerquetti, star of La Scala and other major European opera houses, returned to the United States for limited engagements, appearing in the title role of "Norma" at Philadelphia and in the leading roles of "Ballo en Maschera" and "Don Carlo" at the Chicago Lyric. Mexico City heard her in "Ballo" and "Il Trovatore". A special and only New York appearance was made with the American Opera Society, when Mme. Cerquetti sang the "Goddess Aria" from Gluck's "Paride ed Helena"—a five-minute performance that stopped the show. Next season she will sing again in

Chicago, and negotiations are underway for guest engagements in New York.

Critics hailed a great new tenor when Russian-Swedish Nicolai Gedda made his Metropolitan Opera debut in "Faust". He sang Don Ottavio in "Don Giovanni" with equal success, and created the leading male role in the premiere of Barber's "Vanessa". Mr. Gedda was singled out for his magnificent interpretation of the part of the Italian singer in "Rosenkavalier". He will be heard in recital and oratorio on his cross-country tour, including Pittsburgh, Los Angeles and Chicago, and will sing three performances of the "St. Matthew" Passion with the Symphony of the Air under Erich Leinsdorf. He also is scheduled for the "Vanessa" broadcast, in addition to the "Faust" broadcast, and made his first guest appearance on the Telephone Hour on Jan. 27. A Victor and Angel recording artist, he recently recorded "Life for the Czar" and a group of Mozart concert arias. He will accompany the Metropolitan Opera on tour, and will then return to Europe where he is slated to sing at the major music festivals—an annual stint—prior to his return to the Metropolitan.

The celebrated dramatic soprano, Margaret Harshaw, won new praises for her recent appearance with the New Orleans Philharmonic, under Erich Leinsdorf, and will soon be heard with the Rochester Philharmonic, Max Rudolf conducting, and the Pittsburgh Symphony, William Steinberg conducting. She also will be

## WILLIAM L. STEIN

(Continued from page 77)

where among other activities, she made recordings for RCA Victor. Miss Elias will have the honor of recreating the leading part in Barber's "Vanessa" at the Salzburg Festival in August. Other engagements in connection with her appearance in Salzburg are in a state of preparation.

Dietrich Fischer-Dieskau, who was forced to cancel his fall tour due to an emergency operation, will return to North America for the third time next fall and will appear in many leading cities. So far, engagements have been booked in New York, Boston, Baltimore, Cleveland, Cincinnati, San Francisco and Los Angeles. He will also appear in leading Canadian cities including Montreal and Toronto.

Christa Ludwig, whom we have the pleasure and honor of introducing to the American public this year with appearances with the Chicago Symphony as well as in recitals in the United States and Canada, will return in the fall for her first operatic engagement on the west coast.

Jan McArt recently finished her second consecutive engagement with the San Francisco Opera and was heard in light opera, concert and television on the west coast.

Ralph Magelsen appeared last summer for the fifth time with the Theatre Under the Stars in Vancouver, B. C.

Pietro Menci, Argentine bass, has just been engaged with the Municipal Opera of Kiel next fall to embark on a German operatic career.

Anna Moffo, for whom we act as personal representatives, has recently finished her first operatic engagement with the Chicago Lyric Opera. Many engagements are booked for her in Europe and preparations are underway to bring her back to America next season.

David Poleri sang with the Amer-

ican Chamber Opera, with the Houston Grand Opera and will be heard more extensively on the American continent in the future.

Regina Resnik, now in her 14th consecutive season with the Metropolitan Opera, recently returned from London, England, where she scored a triumphant success at Covent Garden. Miss Resnik will return to England in June, but before this, she will be heard in many operatic and concert performances in America. On the agenda are cities like Minneapolis, Boston, New Haven, Chicago (Chicago Symphony), Detroit (Detroit Symphony), to mention a few.

Leonie Rysanek's second season at the San Francisco Opera, where she undertook, additional to her assigned roles, those of Maria Callas and Antonietta Stella, was, if possible, even more triumphant than her first. She was hailed as one of the greatest singers of our day and New York will have an opportunity to hear this artist in a concert performance of "Macbeth" next March, under the auspices of the Little Orchestra. From here, Miss Rysanek will go to Montreal to make her Canadian debut and then proceed to Chicago where she will appear with the Chicago Symphony under Fritz Reiner. Her first engagement in San Francisco is slated for next fall. She also will be heard in opera in Chicago and in recitals from coast to coast.

Ana Raquel Satre, young soprano from Uruguay, will make her debut under our auspices in the spring of 1959 with a series of appearances in Canada. Here is a new voice that has been described by the European critics as one of the outstanding ones of our time; a personality who will be in the limelight soon.

Beverly Somach, violinist, performed extensively in Europe and will return there for concerts in Belgium, France and Luxembourg in late February.

Jon Vickers, young Canadian tenor, was hailed as one of the finest singers

heard this season in concert versions of "Parsifal" with the Seattle Symphony and "Tristan and Isolde" in Cincinnati. Her performance at Red Rocks last summer in "Die Walküre" was such a success that it will be repeated this summer. She will sing at the Metropolitan this season in "Tristan", "Die Walküre" and "Parsifal".

Donald Gramm, young American bass-baritone, appeared in New York in Stravinsky's "Canticum Sacrum", with the Boston Symphony. His cross-country tour included concerts with the Pittsburgh, Seattle, Portland, Cincinnati and Chicago symphonies. He also sang major roles in the American Opera Society's production of Gluck's "Dido and Aeneas", and with the Little Orchestra Society in concert versions of "Macbeth" and "Abduction from the Seraglio". Last summer Mr. Gramm sang five performances at Tanglewood. He is soon to be the featured soloist at the Baldwin-Wallace Bach Festival, and he will sing in two appearances at the Cincinnati May Festival, a performance of Rossini's "Missa Solenne" in the Metropolitan Museum Series, and recitals throughout the country. He is scheduled to sing in Bach's St. John Passion and the B-minor Mass with the Boston Symphony.

The young violinist, Michael Tree, returned to Carnegie Hall for his second recital and confirmed a first critical impression as a major exponent of violin artistry. His cross-country tour won him similar praise and he is currently being booked for both orchestra and solo appearances.

Covent Garden has ever presented. Since the inception of his engagement there Jan. 1, 1957, he has sung all over England, in Rome, in Germany and Austria. Vickers will be heard at the Vancouver Festival this coming summer. He will appear at the World Fair in Brussels, and in the fall he will undertake his first extensive American tour which will include an engagement with the Chicago Symphony in late Oct.

## PAUL SZILARD

(Continued from page 92)

Sonia Arova, ballerina, and Job Sanders, both formerly of the American Ballet Theatre, and presently with the Chicago Opera Ballet, were invited to be the stars of the Komaki Ballet Company's 1956 season, in Japan. This was Miss Arova's second visit to Japan, and she was acclaimed as one of the most lyrical dancers of today.

Jeon Leon Destine and his Haitian Dance Group toured the Orient in 1957 and appeared with great success in the new Koma Theatre, Tokyo (3,000 seats). This was an interesting new venture since it was the first negro dance group to be presented in Japan in the concert field.

Coming events for 1958-59 season: Erik Bruhn, formerly premier danseur, Royal Danish Ballet, at present leading dancer of the American Ballet Theatre, is under the exclusive personal representation of Mr. Szilard. This young dancer, after partnering the great ballerina, Alicia Markova, in the ballet "Giselle", at the Metropolitan Opera House, was acclaimed by critics as one of the great classical male dancers of the day.

Mr. Szilard will bring the New York City Ballet to Australia and the Orient during the 1958-59 season. They will appear in Tokyo for a three-week period, at the Osaka International Music and Art Festival; Manila and Australia, starting with Sydney. The tour will cover a 20-week period and is sponsored in association with the International Cultural Program of the U. S. and ANTA. This will be the first full-sized major ballet company to visit these countries since the war.

Georges Sebastian, conductor of the Paris Opéra, has appeared with all the important symphonic and operatic organizations during the past 10 years throughout Europe. In New York, he conducted the CBS program, "Great Moments in Music", and for several consecutive seasons conducted at the San Francisco Opera before he became the leading conductor of the Paris Opéra and permanent guest conductor of the Concerts Colonne and National Orchestra of Radio Diffusion Française.

Chitra Sena and his Kandian Dance Group of Ceylon will be brought to this country and to the Continent. This will be their first tour in the United States. The group consists of about 40 dancers and musicians, in their native exotic costumes. They recently concluded a very successful tour in Russia at the invitation of the Ceylonese Cultural Exchange Program.

Desire Ligeti, well-known Hungarian bass-baritone, was for 11 years, leading bass with the San Francisco Opera. He specializes in Lieder and oratorio, and has appeared with leading orchestras throughout the world. He currently heads the vocal department of Denton University.

Mr. Szilard, in each of the past three years, has made a complete trip around the world in search of outstanding attractions.

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well as romantic music. His success was  
great."

*H. H. Stuckenschmidt,  
Die Neue Zeitung, BERLIN*



## FRIEDBERG

(Continued from page 77)

established favorite in both hemispheres, has had so successful a tour that he has been forced to add several weeks to his projected stay in America next year. This season's appearances included three with the Boston Symphony (Boston and New York) and half-a-dozen of the leading orchestras across the country. These, with recitals, took him from New England to New Orleans and from Washington D. C. to Portland, Ore.

Gyorgy Sandor, pianist, will again make two Atlantic crossings both ways this winter, to fill dates in Europe and America; and Ellabelle Davis has been scoring such triumphs all the way from Scandinavia to Israel that her stay in Europe has been extended till late spring when she plans to return for a highly promising 1958-59 season.

Europe is also opening its arms more and more widely to Lillian Kallir, who began her season with orchestras in New York (Philharmonic) Hartford and Washington, D. C. and will close it with a tour as soloist with the historic Gewandhaus Orchestra of Leipzig through the leading provincial cities of England. Miss Kallir is leaving New York earlier than expected in order to play with the Athens State Symphony. From there her tour will include—among others—appearances in Munich, Frankfurt, Zurich and Geneva where she will be soloist with the Orchestre de la Suisse Romande. Midway in her tour she will make a "flying" visit to New York to fill a long-standing promise to play for the Telephone Hour.

A new addition to the Friedberg list is the Kroll Quartet whose travels will take them from the Berkshires to California and back via the Southwest. Last April they were chosen to play the first American performance of Schnabel's Third Quartet at the Artur Schnabel Memorial Concert. This winter they will add to their New York appearances a subscription series at the YM-YMHA.

Norman Farrow, baritone, gave an exceptionally successful first recital in Town Hall this season, besides filling his usual engagements in the United States and Canada and those with the Bach Aria Group. Herta Glaz, mezzo-soprano, lately of the Metropolitan Opera, has devoted most of her time to teaching a master-class at the Manhattan School of Music during the past season, but will be available for concerts and recitals in the eastern states and Canada during 1958-59.

Betty-Jean Hagen, the lovely young violinist who has won many important prizes in Europe and America, is now garnering the success she deserves. Her present tour is taking her from Victoria in western Canada to the Metropolitan Museum of Art in New York and thence to Norway. The year's orchestral dates include the New York Philharmonic, the Pittsburgh Symphony and the Orchestre de la Suisse Romande in Geneva.

David Garen, leading tenor at the Wiesbaden State Opera, still has only very limited availability in America, namely early autumn, because of his European activities. Limited availability is also the lot of the New York Trio, whose performance at Williamsburg, Va., last year was acclaimed the "most beautiful chamber concert" ever given in the Colonial Governor's Palace series.

Leonard Hungerford, pianist, returned from an outstandingly successful tour of 33 concerts in Aus-

tralia, last fall. His usual activities in America this year included an appearance in the Young Artists' Series at the Metropolitan Museum of Art. He will leave for an extended European tour in the early autumn, opening with a recital in the London Piano Series.

The Westminster Choir will, as usual, completely fill its six-weeks leave of absence with a coast-to-coast tour; this time under the baton of its associate conductor, Harold Hedges. Following the choir's brilliantly successful tour of the Orient last year, its founder and director, Dr. John Finley Williamson, plans to take it to South America in 1959. The American Chamber Orchestra has had appearances only in the New York area during the current year, but is planning a more extended tour in the eastern states for next fall and winter. It will appear under its regular conductor, Robert Scholz.

Marion Saerchinger has joined the company as vice-president and artist manager, and Lillian Knapp continues as booking director and secretary-treasurer.

## WILLIAM MORRIS

(Continued from page 76)

standing solo musical personalities in Carlos Montoya, Flamenco guitarist, and ever-popular Helen Traubel. Fall availabilities are indicated for all of the above, although in the case of the Maxwell group, Montoya, and Miss Traubel, there is the possibility of spring dating as well.

Following the ever increasing interest in live theatre, the William Morris Agency has scheduled several dramatic productions, heading the list with Lillian Hellman's adaptation of "The Lark", the Jean Anouilh play which enjoyed such success on the New York stage. The production, which will feature a star performer in the leading role, will be created by the production team of David Kantor and Charles Pratt. Touring plans indicate a fall availability.

In addition, the William Morris Agency plans to accommodate the spring concert audiences with the Helen Hayes Equity Repertory Theatre, which will be a touring company of 15 Broadway performers offering a slate of three complete productions, including works by Shaw and Shakespeare.

In the dance will come the fourth American tour of the sensationally successful National Ballet of Canada, which will again present a new and exciting repertoire including several complete ballets. The company will number 75, with full orchestra, and will commence its tour during March, 1958, following an extensive run at its home theatre in Toronto. Also for spring availability will be Jose Greco and his Spanish Ballet which, like the National Ballet of Canada, is currently undertaking a sold-out coast to coast American tour.

In a very new and unique direction will be the first concert season of Shai K. Ophir, the brilliant young Israeli mime and actor. He will be assisted during the tour by two dancers and a concert pianist with season-wide availability projected.

In this, its longest and most impressive list of attractions to date, the William Morris Agency believes that it offers a range which will accommodate every taste and budget, so it faces the new season with confidence and expectant interest. Booking of these artists and attractions is now under way and is again being handled by Mr. Kolmar, in association with Andrew Leslie (Ohio and southwest-

ern states), Robert Gaus (Midwest), and Raphael Etke (West Coast), while the Alkahest Celebrity Bureau of Atlanta will continue to represent the William Morris list throughout the South.

## HERBERT BARRETT

(Continued from page 98)

agement are included Carlos Chavez, Anatole Fistoulari, Edwin McArthur, Jonel Perlea, and Hans Schwieger.

Mr. Chavez, world-famous as a conductor and composer, has directed virtually every major orchestra in the United States, including the New York Philharmonic, the Boston, Philadelphia, Chicago, San Francisco, Los Angeles, and the Symphony of the Air. He has scored triumphs in recent months conducting in South America.

Mr. Fistoulari has recorded extensively for Decca, HMV, Capitol, and Victor. He has been the principal conductor of the London Philharmonic, and has also conducted the Philharmonia Orchestra of London, the London Symphony, the BBC Symphony, the Halle Orchestra, the Scottish National Orchestra, and the Royal Philharmonic, as well as other major orchestras throughout Europe.

Mr. McArthur is a veteran in both the operatic and symphonic fields; he has occupied the podium of most of the country's leading opera companies, including the Metropolitan and the San Francisco, and has guest-conducted many of the top orchestras, among them the New York Philharmonic and the Philadelphia Orchestra. He is the musical director and conductor of the Harrisburg Symphony and the musical director of the St. Louis Municipal Opera.

Mr. Perlea made his American debut conducting at the Metropolitan. He has conducted the San Francisco Opera, and also the Symphony of the Air and the Detroit, Baltimore, and Cleveland orchestras. In Europe, he has conducted at La Scala, San Carlo, the Florence Maggio Musicale, and the Athens Festival. He has recorded extensively for RCA Victor, and also some 50 orchestral works for Vox. He is the musical director of the Bridgeport Symphony.

Mr. Schwieger, dynamic musical director of the Kansas City Philharmonic, is one of the few leaders of a major orchestra in the United States today with an extensive background in both the symphonic and operatic fields. He has been brilliantly successful in Europe, the Far East, and has been guest conductor with such organizations as the Los Angeles Philharmonic, the San Francisco Opera, the Berlin Philharmonic, and the Buenos Aires Symphony.

## M. P. BICHURIN

(Continued from page 84)

is under the management of this office.

Joel Rosen, outstanding pianist, will have a tour of the Orient next season, and James Wolfe, gifted young American pianist, at present on tour in Italy, Austria and Greece, will continue his foreign activities under this management.

David Davis, promising young American violinist now appearing in Europe, will continue his activities during the coming year in Mexico and Central America.

Robert Schrade and Jean Graham, up-coming pianists, will make their first European tour this season, and are scheduled for appearances with orchestra and on radio in leading cities.

Eloise Polk, pianist, who appeared successfully last fall in Mexico, Guatemala, Costa Rica and Panama, is now under NAC management for this country and is scheduled for a tour of Latin America.

Benno and Sylvia Rabinof, well-known team, will give the premiere of Martinu's Double Concerto with the National Orchestra of Mexico and are scheduled for concerts next season in Yugoslavia, Germany and Poland.

Iva Kittell, beloved dance-satirist, had a tremendously successful South American tour last fall. Next season she will be seen in London, Paris and other European centers.

Also under Bichurin management are the conductors Jonathan Sternberg, who successfully led the National Orchestra in Guatemala last spring and is scheduled for a South American tour next season, and Albert Fracht, from South Carolina, who is engaged to conduct the Symphony Orchestra of Mexico City.

## ERMINIE KAHN

(Continued from page 90)

to coast in the United States and Canada and was chosen for a major U. S. television program recently to perform classic guitar repertoire. His albums are now released by Epic Records.

The celebrated artist Suzanne Bloch, whose concerts of renaissance to baroque music for lute, lute and voice, virginals, and recorders, take her every year on tours throughout the country, also remains under this management. Miss Bloch, daughter of the famous composer, Ernest Bloch, is heard widely also in Canada. Her album, "Music in Shakespeare's Time" has been extended and recently released under Concert Hall Society label by Crowell-Collier Clubs, Inc.

Nell Tangeman, American mezzo-soprano, in solo appearances or with harpsichordist, and pianist Claude Jean Chiasson; and the noted duo of John Corigliano, violinist, concertmaster of the New York Philharmonic, with Heida Hermanns, pianist, continue under Miss Kahn's management as does the duo of Ernst Wallfisch, violinist, and his wife, Lory, who will again be heard in the United States and Canada in February and March, 1959. The Wallfisch Duo tours Europe and Great Britain for most of each year, and during the past summer gave two concerts at the York Festival, York, England, and was heard in Venice for the International Music Festival. In December (1957) Ernst Wallfisch introduced in Paris Malipiero's new viola concerto. He recorded the Bartok viola concerto recently for Pathé-Marconi, following performances of the work with the Brussels Philharmonic. The records of the Wallfisch Duo are released by Odeon.

Two new ensembles now represented by this management are the Curtis String Quartet with Rey de la Torre, classic guitarist, their programs including a Boccherini quintet for string quartet and guitar, and the Tichman Trio, which includes the well-known young clarinetist, Herbert Tichman, and his wife, Ruth Budnevich Tichman, pianist, heard widely in Europe and America last year with the cellist Alexander Kouguell, in major chamber music works written for clarinet, cello, and piano.



# Covent Garden Centenary

(Continued from page 7)

making her farewell appearances. Grisi was the Anna, Patti the Zerlina; with Faure as the Don, Formes as Leporello and Tamberlik as Ottavio.

1863 saw the production of "Faust" with Miolan-Carvalho as Marguerite, and the debut of Pauline Lucca; 1869 and 1870 the two coalition seasons in which Gye and Mapleson, who had succeeded Lumley at Her Majesty's Theatre, joined forces, and offered a company that included Patti, Tietjen, Christine Nilsson, Ilma Di Murska, Lucca, Mongini, Naudin, Tamberlik Ciampi, Cotogni, Graziani. Foli, Santley and the conductor Luigi Arditi. In 1871 Mario made his farewell and the following year Emma Albani, who later married Gye's son Ernest, made her debut.

## Revival of Italian Repertoire

By 1886 the standard of performances had fallen very sharply; attendances had suffered accordingly, and Italian opera in London seemed doomed. Then in 1887, Augustus Harris, a sheriff of the City of London, a musical amateur, and son of a former Covent Garden stage manager of the same name, gave an experimental season of Italian opera at Drury Lane Theatre as part of the Golden Jubilee Celebrations for Queen Victoria. This season, which introduced the tenor Jean de Reszke to London, proved so successful that Harris was persuaded to take the lease of Covent Garden for the following year. His idea was "to give grand opera a decent burial or resuscitate it"—it was the latter that happened. Harris like Gye some 40 years earlier, was able to count on royal patronage; and the Prince and Princess of Wales (later King Edward VII and Queen Alexandra) gave society a lead, and were almost nightly visitors to Covent Garden.

## Becomes the Royal Opera

Harris's first season was notable for the Covent Garden debuts of Melba, Nordica and Jean de Reszke. And during the following eight summers there was a series of unforgettable performances with these and many other great artists. Wagner came into his own, and before very long German opera was sung in German, French opera in French and Italian opera in Italian — Covent Garden became the Royal Opera, the word Italian being discreetly dropped from its title.

Harris died suddenly in 1896, and from then until 1924, the theatre was controlled by the Grand Opera Syndicate, with various managers and musical directors. Thus from 1897 until 1900 Maurice Grau controlled the destinies of not only London's opera, but also those of the Metropolitan. The years 1901 to 1904 saw a Frenchman in charge, Andre Messager; and for four years Covent Garden and the Paris Opéra-Comique

shared the same musical director. Messager continued nominally as manager for another three seasons, during which three men were emerging as directors of policy at the Royal Opera — the General Manager Neil Forsyth, the German conductor Hans Richter, and the English conductor Percy Pitt.

Pitt and Richter formulated a grand plan for permanent opera in English, and the famous "Ring" performances in English by English speaking singers in 1908 and 1909 were enormously successful both artistically and financially. The



Grand staircase and chandelier

Syndicate however set its face resolutely against opera in English, and the Pitt-Richter scheme was killed through lack of support, not by the public but by the directors of the syndicate. Had the excellent work of these two conductors been allowed to continue, it is highly probable that a permanent British national opera company would have been established before the first world war.

The years from 1900 to 1914 were of course glorious ones operatically at Covent Garden with the debuts of Caruso, Tetrassini, Destinn, Martinelli, and virtually every great singer of the day. There were the first performances in England of "Tosca", "Madama Butterfly", "Louise", "Pelléas et Mélisande", "La Fanciulla del West", "I Gioielli della Madonna", "Francesca da Rimini", and "Parsifal".

## Beecham Gives Strauss Works

In 1910 a new figure appeared in British operatic life — Thomas Beecham; and in a series of spring and autumn seasons, he introduced all the major Strauss works to London, as well as such rarities as "A Village Romeo and Juliet", "Tiefland" and "The Wreckers".

The period of the first world war saw the theatre closed and requisitioned by the government for a furniture repository. In 1919 Beecham re-opened the house, and gave two summer seasons and long winter seasons. The former were on the old international lines, the latter were by his English com-

pany which had been formed during the war and had achieved a high artistic standard that has seldom been surpassed. Beecham found himself in financial difficulties in 1920, and did not conduct opera again in the house until 1932. His opera company formed themselves into the British National Opera Company, occupying Covent Garden for winter and summer seasons, and touring the country for the rest of the year. Once again it looked as if permanent British Opera was to be established at Covent Garden, and once again it was the Syndicate who dealt a death blow to native opera when, in 1924, it denied the use of the theatre to the company, and decided to resume international opera instead.

From 1924 until 1931, Bruno Walter and German opera prospered at Covent Garden. This was



The chorus rehearses in the Crush Bar

the period of Freda Leider, Lotte Lehmann, Elisabeth Schumann, Maria Olczewska, Lauritz Melchior, Friedrich Schorr, Herbert Janssen, Ivar Andresen and Otto Helgers; of the brilliant "Rosenkavalier" performances, and the infectious production of "Fledermaus". Italian opera fared less well, though there were some memorable performances with Ponselle, Pampanini, Gigli, Pertile, Pinza and Stabile. These summer performances however occupied the theatre for only about eight or ten weeks a year; for the rest of the time Covent Garden was used as a dance hall.

## Depression Years

In 1931 depression hit Great Britain, and it seemed highly unlikely that there would be an opera season in the summer of 1932 at Covent Garden. Then Beecham was persuaded to return, and he conducted a four weeks' Wagner Festival. From 1933 until 1939 he directed the destinies of the house, first with Geoffrey Toye (until 1935) and then on his own.

These years saw the famous Rossini performances with Conchita Supervia, the Mozart operas

under Beecham with Tauber, Lemnitz, Rethberg, Pinza, Erna Berger and Gerhard Hüsch; the great Wagnerian evenings with Flagstad, Germaine Lubin, Thorborg, Melchior, Lorenz, Voelker, Bockelmann, Kipnis, List and Ludwig Weber, with either Beecham, Furtwängler, Reiner or Weingartner at the conductor's desk. Then, in September, 1939, came World War II, and again Covent Garden was closed. This time the house was not requisitioned by the government but was leased by Mecca Cafes and turned into a *Palais de Danse*.

## Memories, Not Traditions

It will be seen that the history of Covent Garden until 1939 has been recalled in a series of flashbacks, of memories. Now, one of the dangers with operatic memories is that one is apt to confuse them with tradition. People talk glibly about the traditions of Covent Garden when what they really mean is its memories. Traditions imply continuity, and continuity as has been seen, has not been the outstanding note of Covent Garden's history. And there has certainly been no continuity in English opera.

It has been during the post-war period, since January, 1946, that slowly but surely the traditions of Covent Garden have been emerging. British Ballet in the Royal Ballet Company is firmly established; its foundations were laid by Ninette de Valois' company, first at the Old Vic and then at Sadler's Wells, so that when the Sadler's Wells company re-opened the Royal Opera House after the war in February, 1946, it already had nearly 20 years continuous tradition behind it. The native opera company, however, had to start from the beginning, and to expect a native operatic tradition to emerge in just over 10 years is surely expecting too much.

## Recent Achievements

The achievements, and let it be said, the failures of the opera company at Covent Garden during the last decade, have been faithfully chronicled in the pages of *MUSICAL AMERICA*. It might, however, be worthwhile to recall some of them. At the beginning of the 1957-58 season, the company has a repertory of nearly 50 operas, including such "trifles" as "The Ring" and "The Trojans". Six native works have enjoyed world premieres, including Britten's "Billy Budd" and "Gloriana", Walton's "Troilus and Cressida" and Vaughan Williams's "The Pilgrim's Progress". There have been memorable performances of "Wozzeck" under the late Erich Kleiber, and a series of Strauss and Wagner performances under Rudolf Kempe that it would be hard to equal. Both Karl Rankl and Rafael Kubelik, the company's two musical directors, have made important contributions to the progress of opera in England; and from the permanent company such artists as Sylvia Fisher, Joan Suth-



erland, Geraint Evans, and Jon Vickers, to mention but four, have achieved international status. The future promises well operatically as well as balletically; and, provided that the government subsidy can be increased, there is little to fear about the continuity of the post-war policy.

The present subsidy (*i.e.* that for the financial year 1957-58) is rather less than \$812,000; this has to help cover the deficit that must inevitably arise, even if every seat is occupied and paid for during a whole season, which they very often are.

The theatre, being old-fashioned, is uneconomical to run, and mere maintenance costs some \$56,000 a year. The rent and insurance total a \$47,600; and rent on extra storage space for scenery outside the opera house totals another \$39,200; thus rents, rates and maintenance over a whole year total \$142,800, which is the equivalent of every seat being sold for 35 performances.

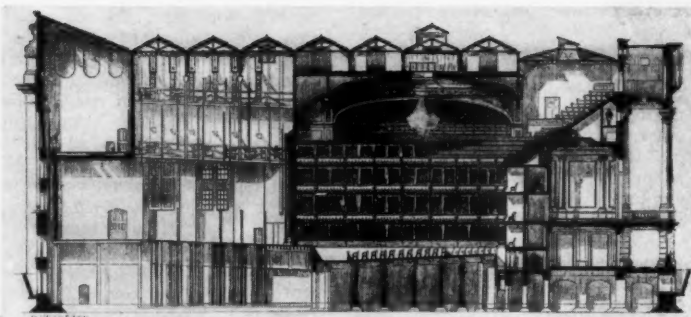
#### Average Performance Cost

The theatre employs some 650 people (130 of whom are part time). Stage-hands, electricians, painters, wardrobe, etc., number over 100, they cost some \$165,200 a year; the chorus of 70 costs about \$120,400 (this sum has recently been increased following the chorus strike at the beginning of the season), and the orchestra of 80 takes a further \$294,000 (here, too, new rates were applicable this season); the Corps de Ballet costs about \$252,000. Fees paid to singers, British and foreign, are somewhere in the region of \$84,000 a year; new productions and revivals cost approximately \$168,000 a season. The approximate round total a year is quoted as being in the region of \$2,044,000. Since the number of performances given is about 480, including tours, the cost of each performance averages \$4,256.

#### Subsidies Not Enough

Box-office receipts over a full season total roughly \$840,000 and with broadcast fees, profits on sales of programs, books, refreshments, etc., to say nothing of provincial tour receipts, this is increased to \$1,069,600. Thus between expenditure and receipts, there is a difference of \$974,400; this is partly met by the government subsidy and partly by the profits of the Ballet Company's tours in the United States. There still remains a gap of some \$280,000 a year, which is likely to increase rather than decrease as time goes on. This gap can be closed only by increasing the prices of admission and increasing the subsidy; both these things happen from time to time. But until the subsidy is substantially increased to a figure of approximately \$980,000, the opera house's future is not really assured, and long term planning cannot be begun.

That then is the picture of the present state of opera and ballet at Covent Garden, a few months



Cross-section of Covent Garden opera house made in 1859

before the historic house celebrates its 100th birthday.

The present administration, headed by David Webster, the Earl of Harewood and Dame Ninette de Valois is facing the future with a quiet confidence; they are aware of their weaknesses and do, contrary to the belief of some peo-

ple, take heed of criticism. As long as the Administration is prepared to do this, and acts to overcome the weaknesses that they admit still exist in the organization, there is no reason why the history of the second 200 years of Covent Garden should be full not only of memories but also tradition.

## Claude's Letters to Emma

(Continued from page 25)

letters A.l.p.m. at the end of the dedication of "Fêtes Galantes" (1904). We now know that these letters mean "A la petite Mienne", Debussy's term of endearment for Emma, and many of his letters to her are addressed in this manner.

In another letter from Vienna, on Dec. 2, 1910, which begins "Chère petite Mienne" ("Dear little mine"), Debussy writes in a long letter:

"Thus I often speak to you without directly addressing you, as if I were talking to another me, whom I question and who answers me like the voice of my thoughts". And in February, 1914, he writes to Emma from Rome: "The rehearsal went well. But I took no pleasure in it. These people will have to pardon me if I cannot give them more, for I have left my better 'self' at 24 du Square du Bois de Boulogne . . ." These two images remind us forcibly of the words of Schumann's famous love song, "mein besseres Ich".

From Moscow on Dec. 4, 1913, in a very long letter, Debussy writes: "My sorrows can be summed up in one: *le regret de toi, chère petite Mienne à moi* . . . I feel terribly stripped . . . one might say, romanticism apart, that my soul was being walked upon". Further, "It is only just now that I received your first telegram, which has been following me about. As the name of Claude is reserved exclusively for women in Russia, the conductor first asked all the ladies on the train . . ."

Koussevitzky met Debussy at the station in Moscow with his wife and two bulldogs and took him to his hotel. "We have dinner", writes Debussy. "On the table are two bottles of Evian water, as at home. It is stupid, but this makes me want to cry . . ." And further on, "But I hope that you think as I do, that if we suffer, it is because

of the extent of our love; without it we would feel quite undisturbed."

The following day, Debussy writes to Emma, still from Moscow: "The material of the Nocturnes is full of mistakes. I worked yesterday evening until two in the morning with Koussevitzky's copyist, trying to put it in order. These are the little professional miseries; one must put up with them without grumbling." And further on: "In the moments of rest during the rehearsals, I make up a sad and charming game: I imagine I am in a little room into which no one is allowed to enter; then I send for you and tell you everything that has happened—my doubts, my enthusiasm, whether I obtained a good crescendo, and a thousand other things."

#### Meets Diaghileff

Debussy also met Diaghileff during this stay in Moscow, and wrote to Emma: "Yesterday evening, Diaghileff told us rather amusingly about the journey of the Ballets Russes to South America; very cleverly, he has eliminated Nijinsky." (Debussy always disliked intensely Nijinsky's choreography for "L'Après-midi d'un Faune".) Towards the end of this letter he writes: "Kisses on paper are hollow indeed! But I send you all those I would like to give you."

There was undoubtedly a little tension at one point during this journey to Russia, but Debussy handles this mood of his wife with affection, understanding and tact. The letter dated 7 o'clock in the evening (Dec. 8, 1913)—reproduced on page 25—reads: "*Chère Petite Mienne*: On returning from the rehearsal, I want to hurry to tell you that I love you, and that you are '*ma petite Mienne absolue*', but that nevertheless I am very sad. Did you realize that you wrote to me: 'I don't know what I shall do to stop myself from resenting your

music'? Don't you think that this is enough to make one lose one's reason? First, between you and music, if there were one which should be jealous, it would be my music, and if I continue to write and love music, it is because I owe to music, which you treat so badly, the fact that I met you, loved you, and the rest. Be assured, that if ever it should befall me to stop writing music, it might well be you who would stop loving me, for it is neither the rather limited charm of my conversation, nor my physical assets which would help me to keep your love. You know well that in moments of ill humor it is my music that can straighten out family life with easy diplomacy where I myself am often awkward . . ."

#### Boring Banquets

"A little later there will be the banquet given by the painters, sculptors, musicians, writers, etc. . . . to bore Claude Debussy. On leaving these fraternal celebrations, we take the train for St. Petersburg at exactly half past midnight."

"As soon as we arrive there we will have a rehearsal at half past noon; the next day, Wednesday, there will be a general rehearsal in the morning and the concert in the evening. Activity is sweet! If I am not ill, it is because, in spite of my great age, I am still strong . . ."

"So, do love me well! Even if I am far away, don't listen to the perfidious consolations that will certainly be offered to you. Remember that your old Claude is spending a sort of season in purgatory, and keep heaven for him, which for him is only in you. All the love of your Claude"

From St. Petersburg there is a delightful letter to Chouchou, in which Debussy asks after Mr. Czerny, who has "so much genius". He goes on to tell Chouchou of Koussevitzky's bulldogs, which she would like, and of "a bird which sings almost as well as Miss Teyte".

A letter to Emma from the Bracks Dowlen Hotel in Amsterdam, reproduced here, and dating from March 1, 1914, reads:

#### Indifference to Queen Mother

"*Chère petite Mienne*, We got back from the Hague at 1 o'clock this morning. A real Dutch cold, that is misty. Apart from a horn that came in four bars too soon, the concert went well. The Queen Mother was there. It seems that this is a great honor, but she left me indifferent."

There follows a long paragraph discussing the train he will take home in order to avoid arriving at five in the morning—"a sinister hour, and you certainly could not come to meet me at the station"—but this will mean that Debussy will arrive in Paris ten hours later in the afternoon. "I admit humbly that my impatience has passed all limits. I must find my happiness again, my life, for, among people who are doubly foreign, it is a sort of slow suicide! . . ."

"Forgive me for having troubled

(Continued on page 120)

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## Letters to Emma

(Continued from page 118)

you with "Jeux" (you have enough troubles of your own), but I cannot tell you enough how sweet and precious this collaboration is to me. And then . . . I am like Mélisande: 'I do not say what I want'. A letter can never be the spirit, and even less this heart of mine which suffers to reach you, with impotent tenderness at present.

"Tomorrow I shall see your dear little face, I shall inhale that unique perfume which is yours! All my kisses . . . Claude."

There are many amusing and touching passages that could be cited from these letters, which are remarkable for their lively and intimate style. And it has not been necessary to choose with any particular care the excerpts that have been cited here in order to support the theory of Debussy's affection for Emma: throughout these letters one may find at random the expression of tender and even passionate love. On his way home from a journey abroad, Debussy

sometimes sent two telegrams within a few hours of each other, as from Anvers on the way home from Holland, at midday: "At last shall see you again. Can't wait. Debussy". And again, two and a half hours later from Feignies: "Only a few more hours. All my love, Claude." When he went to Brussels in April, 1914, for only 24 hours, Debussy sent Emma three telegrams.

Whatever else these letters of Debussy to Emma may reveal—a certain fundamental sense of insecurity, extreme sensitivity, emotional warmth, the wit and intelligence of an independent spirit, and probably just a hint of possessiveness and compulsive jealousy in Emma—they are certainly not letters written to a wife to whom Debussy was indifferent or "unpleasant". On the contrary, they bear tangible witness to a complete and absorbing human relationship based on mutual love and respect, and it will be necessary, in the future, for biographers of Claude Debussy to depart from myth and reassess the interpretation of Debussy's second marriage.

## Music in American Colleges

(Continued from page 20)

back on the performer. Campus life is enlivened and enriched by the able young player or singer, and standards of performance have risen dramatically—as they have in the schools generally—since Randall Thompson wrote his book, "College Music", in the early thirties. Probably the sector in which it is most difficult to achieve high standards is the college orchestra. Lack of string instrumentalists has hampered normal growth and improvement but there has been striking progress since World War II and programs from many points indicate strength and artistic quality of a high order.

### Some Outstanding Orchestras

One of the outstanding orchestras is that established at the University of Illinois. One recalls a performance by this group of Bartok's "Concerto for Orchestra" a few years ago which was of the highest professional excellence; and the orchestra at Boston University was more than equal to the considerable demands of Hindemith's opera, "Mathis der Maler", as it was mounted a few seasons back. Harvard's Pierian Sodality maintains its serious standards set over 150 years ago and orchestras at the University of Iowa, the Eastman School of the University of Rochester, the University of Texas and Florida State University are leaders each in its own sphere.

The contribution of the college to the community and this relation also in reverse is exhibited at Yale where the New Haven Orchestra involves musicians from the university and at Brown where the conductor and several principal players of the Rhode Island Philharmonic are connected with the

department of music at the college. The present Brown Orchestra, including women from the coordinate college, Pembroke, dates from the close of World War I and numbers 70 musicians. It frequently presents student soloists in works from the concerto repertoire.

Chamber ensembles are also a feature of campus music. The Smith College Chamber Orchestra is a good example of this, a recent program involving a group of fourteen in works from the 18th century. The same institution also has a symphonic orchestra.

Choral music has been the staple of college music from the earliest times. Recent investigations reveal that there was organized choral singing in New England colleges well before 1800. Glee clubs and choruses in all parts of the country have long since discarded the comic or purely sentimental programs in vogue at the turn of the century. Any account of contemporary choral activity would have to single out the work of the *a cappella* choirs at institutions such

as St. Olaf, Augustana, Concordia and Valparaiso. The quality of the music sung and the virtuoso performances themselves have influenced musical taste in all parts of the United States as well as in the several college communities.

A unique group is the Choir of the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart which emphasizes Plain Chant and the music of the Renaissance. College choirs in many institutions have to limit their activities to the campus, but exceptions are made as in the case of the Cornell University *A Cappella* Chorus singing music of Victoria and Mendelssohn on tour, or the Brown and Pembroke Choirs appearing at Vespers in the Riverside Church, New York.

Large choruses in many universities unite with symphony orchestras to present the great oratorio literature. Relations of this kind have a long history at Harvard and Radcliffe where annual appearances of their glee clubs with the Boston Symphony are high points in the musical season. Similarly the chorus at Temple University sings with the Philadelphia Orchestra. But college orchestras are also available for festival performances. The Saint Matthew Passion was given recently by the *A Cappella* Choir and Symphony Orchestra at the University of California at Los Angeles, and a town and gown collaboration unites the Chapel Hill Choral Club and the Orchestra of the University of North Carolina.

### Summer Festivals and Clinics

Works by contemporary composers are also heard, an example being the performance of Paul Pisk's "Trail of Life" Cantata based on American Indian poetry at the University of Texas last season. The impact of college summer music festivals with their choruses and clinics is now educationally very important. Among many which deserve mention is that of Brigham Young University at Provo, Utah.

Generally smaller than the oratorio chorus is the college glee club which is always a potent musical factor both in undergraduate and alumni experience. One of the oldest and most widely heard is the Yale Glee Club but other Ivy institutions maintain touring singing

organizations and the hundreds of glee clubs in the Intercollegiate Musical Council indicate their popularity. For many years the combined concerts of the glee clubs of mens and womens colleges have found favor and resulted in the performance of much worthy music. Such a program by the Williams Glee Club and the Radcliffe Choral Society brought Mozart's "Vesperae de Dominica" (K. 321) during the 1955-56 season.

As a former Faculty Artist Visitor for the Association of American Colleges, the writer knows that musical excellence is not limited to the larger centers of population or the oldest institutions. The choir at Bennett College, Greensboro, North Carolina, as developed by the late Nathaniel Dett, the chorus at Virginia State College for Negroes or the choir at Tougaloo College in Mississippi, have developed a fine singing reputation.

### Choruses at Teacher Colleges

Teacher training colleges not infrequently are centers for the performance of choral masterpieces. The Crane Chorus at State University Teachers College, Potsdam, N. Y., has a long record of preparing both new and standard works and the choruses at W. Chester State Teachers College (Penn.) and at similar institutions in Framingham and Lowell (Mass.) represent a high standard in a vitally important educational area.

When the college band is mentioned the vision of the marching unit comes first to mind. The marching band is big business in the United States and the demand for a show at half-time will probably keep it that way. The tendency now seems to be to turn the band into a ballet outfit with fewer real musical attributes than formerly. College music staffs are quick to utilize the marching bands as a means of attracting youthful musicians, however, and on many Saturdays in the fall high school bands are invited by the hundreds to take part in parades and at ceremonies sponsored by the higher institutions. At Penn. State University the annual gathering of high school bands from all corners of the state brings 60 or more units in a colorful display which also serves to link at least one segment of school music with its college counterpart. Because of the numbers involved, the leaders in these band festivals have great power to mold student taste and thus bear a heavy responsibility as musicians and teachers.

### Large Budgets for Bands

Large state institutions budget generously both for marching and concert bands. Among the concert units is the one at Oklahoma State University where the pioneer work of "Bo" Makovsky built up one of the top bands regardless of category. This 100-piece band rehearsed at seven in the morning, used only two trumpets for the most part, and played a repertoire

(Continued on page 122)

The New Ari Wind Quintet plays on a chamber-music series sponsored by Brown University in Providence, R. I.



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Photo: Shelburne Studios, New York

February, 1958

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## College Music

(Continued from page 120)

not unlike that of the symphony orchestra. The University of Michigan bands, both concert and marching, are looked to as leaders in a competitive field; and crack performing organizations may be found in nearly every state. The enlarged repertory for band provided by contemporary composers is reflected in special programs such as that played by the Concert Band of the University of California at Los Angeles last spring. American composers Persichetti, Creston and Burrill Phillips were given prominent attention.

A relatively new form of college music-making is the chamber opera group or, as it is sometimes called, the opera workshop. Columbia has been among the first to sponsor such a laboratory for performance and has to its credit first performances of works by Menotti, Thomson and Luenig.

### Operatic Activity

The workshop at Northwestern has produced Puccini's "Sister Angelica" and Benjamin's "Prima Donna" among others; and the Hunter College Opera Association has premiered several contemporary works in the metropolitan area. Ohio University conducts a nation-wide competition for a new American chamber opera and gives the first performance during its summer workshop. Opera on a grander scale is represented by the performances of "Parsifal" at the University of Indiana where the essential mammoth auditorium is available; and the workshop at the Eastman School in Rochester has presented Hanson's "Merry Mount" and Ron Nelson's "The Birthday of the Infanta" in recent seasons.

The Boston University operatic productions, in addition to the Hindemith work already mentioned, have included Stravinsky's "The Rake's Progress". Opera in concert form is also popular. "Dido and Aeneas" has had numerous collegiate hearings, the Concert Choir of the University of Connecticut and the Brown University Chorus combining with professional soloists for one of its most recent presentations.

### Applied Music Shows Gains

Applied music (private instruction in voice or instrument) came relatively late to the college and university. Today it is rather the exception when a higher institution fails to offer work of this kind. In a survey of about 150 liberal arts college music departments made by the writer for the Society for Music in the Liberal Arts College several years ago it became apparent that all sections of the country were crediting this work in some way toward the B.A. degree and that in these institutions a concentrator in music took, on the average, 33 percent of his work in mu-

sic and might take ten percent in applied subjects. The number of recitals by undergraduates in colleges everywhere proves that even in an age dominated by science the art of music has achieved a firm footing in academic circles.

The composer's lot may not always be a happy one but more and more he is depending on the university for a settled position and a livelihood. If our college students do not develop creatively in music it will not be the fault of the hundreds of composers, European and American, who occupy the professorships in theory and composition. Everyone has read that Schönberg was on the faculty at U.C.L.A.; Howard Hanson and the Eastman School have been associated for a generation; Milhaud teaches in alternate years at Mills College; and Piston and Thompson are regular members of the Harvard staff.

Not as well known, but perhaps even more significant, is that other able and vital creative musicians are active from Brandeis and Bennington in the East to Trinity University (San Antonio) in the South and the University of Southern California in the far West. Symposia for student composers are not uncommon and programs of student compositions no longer arouse surprise. As an example, a program at Smith College last season brought out songs and a variety of chamber music by five undergraduate students in its Department of Music; and a symposium at Brown included works by undergraduates there and graduates and undergraduates from Harvard and Brandeis.

### Musicological Research

One of the permanent contributions of the American college will be in the field of musicological research. Dr. Otto Kinkeldey charted a course in musical scholarship which will never be obscured and both European and American investigators have been doing brilliant and significant work here over the past 30 years. It is not possible to name all those who are now leaders in research but it is appropriate to point to several of the great libraries without which the work could not have been done. These include the collec-

tions at Harvard, Yale, Princeton, Columbia, Vassar, Eastman, Michigan, Illinois, and California, as well as the Newberry and Huntington Libraries and the Music Division of the Library of Congress. As interest grows in America's cultural history increasing use will be made of the Clement Library at the University of Michigan and the John Carter Brown and John Hay Libraries at Brown. In this connection special note should be made of the rare materials in possession of the Moravian Music Foundation at Winston-Salem, N. C.

All reports indicate that attendance at college concerts is on the increase. If this is not always true in the case of programs performed by students, it is definitely so where professional artists are brought to the campus. There are in the neighborhood of 1,000 colleges and universities in the United States most of which sponsor concerts either by their own faculty and students or by artists under management. It seems safe to say that a majority combine both types of concerts.

### Increased Concert Attendance

In an article of this kind reference can be made only to a few of these institutions. As mentioned above, the University of California at Berkeley has one of the largest audiences. Although individual student admission fees are modest, \$35,000 is taken in. There has been a marked increase in music-making and concert-giving there. Catholic University has an attendance of 3000 for its Christmas program and there is an increase in attendance at concerts throughout the year. The concert offerings at the University of Montana have doubled over the past ten years, and at Florida State University larger audiences are attending its list of 150 concerts per season. Oklahoma State University has merged what were two separate series; student tickets are free.

Mills College inaugurated a concert series three years ago, including performances of Monteverdi's "Il Combattimento" and Stravinsky's "Les Noces". At the University of Texas, and at Southern Methodist, the concert life is reflected in sizable bound program

books. The University of North Carolina has a Tuesday Evening Series, broadcast regularly on the University FM radio station, which includes many concerts by faculty and students. Thirteen television programs for school students and the general public have also been presented.

Growing interest in chamber music is found at many points. Vassar is sponsoring more of this kind of program and Smith now has a chamber series in addition to its regular artist concerts of long standing. The University of Redlands presents a series of five chamber concerts, among others, and reaches upwards of 15,000 school children in special appreciation programs. Brown now sponsors an artist chamber music series. A great stimulus to chamber music has been the resident string quartets: the Walden at Illinois, the Stanley at Michigan and the Pro Arte at Wisconsin, to name only a few.

College-centered festivals attract many thousands every season. The outstanding spring event at Michigan continues as well as the important American Music Festival at Eastman. To these have been added the annual June festival at Brandeis, Bennington's summer chamber music festival and the Early American Moravian Music Festival and Seminar. Music plays an important role in fine arts festivals such as the one presented by the University of Connecticut in 1955.

### Future Possibilities

It is apparent that America's musical future is in no small measure dependent on the colleges. They have set the highest standards for musical research, creativity and performance and yet they have contributed energy and skill to the problem of bringing taste and understanding to the large body of students without musical background. They are now looking ahead to the possibilities for musical training by means of television and the further widening of the public for concert music. They are the new patrons of music in our midst, but the ivory tower has become a look-out to survey the national scene.

## Moravian Music Rediscovered

(Continued from page 31)

Dr. Johnson who is blessed with boundless energy and fantastic drive as well as unusual musical gifts, was also blessed with a burning desire to bring about a musical renaissance within his church. Although the Moravian musical tradition was by no means dead, it had fallen on lean times since the halcyon days when Franklin and Lafayette (among others) visited the little Lehigh Valley community and came away from it completely captivated and thoroughly astonished by the quality of the music they found there.

The most notable moments of

the historic 1950 Festival came with the first modern presentations of three chamber works by American Moravians, the third String Trio of John Antes (1740-1811) and J. F. Peter's second and sixth String Quintets, plus an exceptionally impressive full-length romantic symphony by one Charles Hommann, a hitherto completely unknown non-Moravian Philadelphia composer of the early 19th century.

A second festival at Bethlehem in 1954 was once again the spiritual child of Dr. Johnson. Here he shepherded into the 20th-century world no less than ten recoveries,

including two of 14 Parthien for wind instruments by the American Moravian David Moritz Michael (1751-1827), further Quintets and Trios by Peter and Antes, anthems for chorus and orchestra by Johann Christian Bechler (1784-1857) and others, and a delightfully Schubertian overture by the Hommann of the previous festival.

The same year saw another milestone passed when a research grant of \$15,000, probably the largest which had ever been given for study of early American music, was awarded to little Salem College in Winston-Salem, N. C., in order to make possible an investigation of the music in the North Carolina archive of the Moravian Church

(Continued on page 124)

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## Moravian Music

(Continued from page 122)

similar to that which had been going on at Bethlehem for more than 15 years.

Entrusted with this task was an unusually gifted young scholar, Donald M. McCorkle of Indiana University, who had been responsible for the preparation of the Michael Parthien heard at the 1954 festival. As future events were to conclusively demonstrate, the choice of Mr. McCorkle was an extremely felicitous one. He was to prove his mettle as both scholar and administrator many times over in the years to come.

### Unique Finds in Winston-Salem

The Winston-Salem investigations of Mr. McCorkle turned out to be, if anything, even more sensational than those at Bethlehem. The Salem *Collegium musicum* was just as active as its northern counterpart, and the Bishop Herbst manuscripts were there. Certain finds generated a considerable amount of excitement in musicological circles, especially a transcript of Joseph Haydn's Symphony No. 17, in F major, later authenticated as the earliest existing copy of the work, and copies of half a dozen chamber works, none of which were known in Europe, by Johann Christoph Friedrich Bach, ninth son of Johann Sebastian, and the score of a symphony by Johann Ernst Bach, Johann Sebastian's distant cousin and godchild, the only one of his compositions in this form which has survived.

As a consequence, the third Early American Moravian Music Festival and Seminar, held at Winston-Salem in June, 1955, attracted far more attention than the previous two. Interest was considerably stimulated by an influential convert to the cause of Moravian music, the late Olin Downes. In an enthusiastic and widely read Sunday column in the *New York Times*, Mr. Downes "discovered" the Moravians, hailing their investigations as "the most significant research ever undertaken in American music" and referring to the somewhat surprised Mr. McCorkle as "the most brilliant young American musicologist known to me". A nation-wide radio hook-up was arranged, and uncounted thousands of listeners in every state of the union had their first taste of "early American Moravian music". They liked what they heard, and the Moravians found themselves squarely in the middle of a storm of musical excitement.

### Foundation Formed

Nearly 20 years of devoted labor by scholars, musicians, and churchmen finally culminated in May, 1956, with the formation of the Moravian Music Foundation, Inc., a non-profit corporation set up in order to advance knowledge of the music in the archives of the Moravian Church in America through research, publication, and record-

ing. A 22-man Board of Trustees, 16 of whom were members of the Moravian Church, chose Thor Johnson as artistic advisor and Donald McCorkle as executive director and opened shop for business.

Although it operates as the music division of the Moravian Church in America, the Moravian Music Foundation is important far beyond denominational lines. It is the first foundation ever established for the advancement of any phase of early American music, and its charter is so drawn that it can be of enormous help to non-Moravian scholars interested in any phase of young America's musical heritage. The key to an understanding of the breadth of the Foundation's approach to the problem is its announced purpose "to stimulate a complete re-evaluation of all early American music with the view of correlating the work of the Moravians with it."

That covers a lot of territory—and the Moravians know it. Of



course, they are interested in promoting the advancement of what they term "early American Moravian music" (a term which includes much that is neither Moravian nor American in a strict sense, as has been seen). This they plan to do, through the Foundation, with festivals, seminars, recitals, concerts, and propaganda. The Foundation will also serve as a central agency from which will emanate all music publications, recordings, and research assistance pertaining to the music in the Moravian archives. But its potential in arousing interest in the whole, little known area of early American music is incalculable. So long as it retains the broad approach characteristic of Mr. McCorkle's administration, so long as it rejects provincialism and sectarianism, the Moravian Music Foundation will be a progressive power in the small world of American musical scholarship.

### Thor Johnson's Contribution

The Bethlehem and Winston-Salem discoveries would have been far slower in reaching the living world of music today had it not been for the selfless devotion of Thor Johnson, who, like 18th-century Moravian musicians, is a man completely possessed by his art. Unfortunately, it seems to be true that in the 18th century, the Moravians isolated themselves from the main stream of American life—their astonishing music remained a thing apart from the consciousness of the non-Moravian American. There are some indications that during the 19th century, at any rate, this was not true. Some of the Moravian music did pop up in the tune books of Lowell Mason and his colleagues; just how influ-

ential the Moravian tradition actually was cannot be known until considerably more research is accomplished. But Thor Johnson is determined that Moravian music will not be something apart from American musical life in the 20th century as it appears to have been in the 18th if he has anything to say about the matter—and his festivals demonstrate quite conclusively that he does have something to say about the matter.

### Inspiration to Moravians

Dr. Johnson's prowess as conductor is well known; less well known is the fervor he inspires in the Moravians who travel to the festivals from all over the country in order to enjoy the privilege of singing in the Festival Chorus under his direction. I can testify to the fact that in some respects, a choral rehearsal at a festival is almost a religious experience. I recall one session with an anthem arranged by an unknown Moravian around the famous "O Sacred Head, Now Wounded" chorale on a Saturday afternoon in June, 1957, with particular awe—nothing during the week, regardless of quite magnificent concert performances, matched it. Only someone who is convinced of his mission could achieve such a miracle.

Just how important is this "early American Moravian music"? It is still much too early for any sort of definite answer, but it can safely be said that it is more important than most people think. A glance at the 1957 Festival, the most ambitious and perhaps the most impressive of the series, may cast some light on this question.

During the course of four concerts and a church service, no less than 20 unfamiliar works were presented by soloists, chamber ensembles, chorus, and orchestra. All except two (Vittorio Giannini's commissioned "Canticle of the Martyrs" and an excerpt from an oratorio by Carl Loewe) were 18th or early 19th century pieces rescued from the archives of the Moravian Church in Winston-Salem and in Bethlehem.

### Six Composers

The 18 works can, it is presumed, stand as a representative sampling of what the archive contains. Moravian composers were six in number, four of whom were American (Antes, Bechler, Geisler, Michael), one German (Grimm), and one English (Latrobe). Musically, the most impressive works presented were John Antes' chorales, which will undoubtedly take a permanent place in the repertory of the Moravian Church, and a solidly satisfying piano sonata by Christian Ignatius Latrobe (1758-1836), the only Moravian to gain fame in his own lifetime as a musician.

The surprises of the festival came not with the works of the Bachs heard on the opening day, but rather through such completely unfamiliar names as August Heinrich Gehra (1715-1785), Franz Krom-

mer (1759-1824), and J. C. Röhner (fl. 1800).

An important and little known facet of the 1957 Festival was the significant behind-the-scenes role played by the Edwin A. Fleisher Music Collection of the Free Library of Philadelphia, an organization whose activities are familiar to conductors throughout the United States and completely unfamiliar to the ordinary music-lover. Headed by Curator Theodore A. Seder, the industrious staff of the Fleisher Collection prepared the parts used by Thor Johnson and his forces for the music by Krommer, Röhner, and Gehra (as well as others), a thankless task of really herculean proportions. As a result, other conductors impressed by these works will be able to borrow score and parts from the Fleisher Collection, which will serve as distributing agency for future performances with the approval of the Moravian Music Foundation.

### Gehra and Röhner Works

The second concert featured a viola concerto by Gehra and a symphony by Röhner, both amazingly impressive pieces. Gehra was highly esteemed by American Moravians, who used much of his choral and instrumental music, but not elsewhere. The viola concerto, unknown except in a J. F. Peter transcript, proved to be an utter delight. The Röhner work, a four-movement symphony in late classic idiom, was exceptionally fine. Nothing at all—not even his full name—is known about this composer.

The third work to make a strong impression was another symphony, a torso of what was apparently once a three or four movement piece. Its composer was Franz Krommer, an elder contemporary of Beethoven. His Opus 102 Symphony—he was quite prolific—exists only in the Bethlehem archive, and it exists there only in an imperfect copy of two movements. The piece is good enough to make one question the judgment of the generations which condemned him to history's scrapheap. Symphony conductors anxious to acquaint themselves with Franz Krommer's music should be advised that the Fleisher Collection houses two other symphonies by this composer, both in the orthodox four movements.

### Other Undiscovered Masters?

It is possibly in these unexpectedly fine works by unaccountably forgotten composers that the ultimate importance of the music in the Moravian archives will lie. It is fine to discover a new work by a minor Bach, or an early version of a Haydn symphony, but how many stunning pieces by the Gehras, the Röhners, the Krommers, are buried in this enormous pile of manuscripts? How many unsung Hommanns and Peters were active in supposedly unmusical America? It will be quite a while before we can definitely know, but there is a real possibility that the Moravian

(Continued on page 126)



## PARRENIN STRING QUARTET

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Alfred Frankenstein,  
San Francisco Chronicle

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New York Times



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New York World-Telegram & Sun

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## Moravian Music

(Continued from page 124)

archives may force us to do a tidy bit of re-evaluating.

Present estimates are that there exist somewhere between 6,000 and 10,000 manuscripts in Bethlehem and Winston-Salem. An informed guess is that the archives contain approximately 1,000 symphonies, string quartets, etc., and upwards of 6,000 sacred anthems, songs, and choruses. It will probably be another five years or so before a catalog of this material will be available, and it will probably be another 50 years or so before the world will be able to absorb that which was preserved by early American Moravian musicians. Meanwhile, one thing is certain—we can look forward to some surprises.

"Early American Moravian music" is on the threshold of arriving. Some even say that publishers are making a profit from anthems thus far released, an unprecedented state of affairs; there is no question that

all over the country you can drop in to churches, regardless of denomination, and hear Moravian anthems being sung.

Will this archaeological expedition in music reveal to the world a new dimension in early American cultural life? Others besides Thor Johnson and Donald McCorkle are beginning to think so—see, for example, the forthcoming Schola Cantorum concert scheduled for New York in March, when Hugh Ross will devote the entire program to "early American Moravian music".

Music-lovers would be well advised to keep an eye on the activities of Donald McCorkle, Thor Johnson, and their associates, who are busy rewriting a fascinating chapter in the history of American music. It is an exceedingly healthy and happy state of affairs that musicologist and conductor alike are supplying the data for this revision. And the data itself, in the form of the works rediscovered, is making the importance of the revision clearer and clearer.

## Metropolitan Gives Vanessa Premiere

(Continued from page 5)

tunes, Vanessa's brilliant coloratura solo, the Doctor's soliloquy, or the transporting quintet which brings the opera to a close, everything is Barber's own, and it possesses a homogeneity which is rather surprising in view of the diversity of the materials. One might almost say that it is a tour de force of all that was best and time-tested as most effective in opera of the Romantic era by a contemporary composer with strong and perfectly legitimate romantic leanings of his own.

The performance matched in almost every respect the quality of the composition. The title role with its high tessitura and high-strung emotionalism makes virtuosic vocal demands, and Miss Steber, who stepped into the role on relatively short notice substituting for Sena Jurinac, again proved herself a mistress of her craft and sang gloriously. If her dramatic portrayal bore a close resemblance to the Marschallin in "Der Rosenkavalier", one can only assume that Mr. Menotti wanted it that way.

### Elias Magnificent

Erika, who turns out to be the pivotal character, was magnificently done by Miss Elias. She sang beautifully and her diction was good. In her big scene when she renounces Anatol to herself and distractedly tears the coverings from the mirror and from the portrait of Vanessa, and again when she faints on the stairway upon hearing the news of the betrothal, revives, and then hurls herself out into the winter night, she gave a vivid, compelling performance.

Although the part of Anatol is not as fully developed as some of the others, Mr. Gedda, whose English enunciation was impeccable,



Photos by Louis Melancon  
Regina Resnik, as the Baroness



Giorgio Tozzi, as the Doctor

managed to fashion a three-dimensional figure thanks to his sound dramatic instinct and constant attention to detail; and, particularly in his duets with Miss Steber, he sang brilliantly.

It goes almost without saying that Giorgio Tozzi was perfect in the role of the Old Doctor. He danced, he sang, he enacted a hilarious tipsy scene preparatory to announcing Vanessa's marriage, he presided soberly and professionally at Erika's sickbed, all with the

**VANESSA**

Opera in four acts by Samuel Barber. Libretto by Gian-Carlo Menotti. Conducted by Dimitri Mitropoulos. Staged by Mr. Menotti. Sets and costumes by Cecil Beaton. Choreography by Zachary Solov. First performance by Metropolitan Opera Association in New York on Jan. 15, 1958:

**CAST:**

|                                    |                         |
|------------------------------------|-------------------------|
| Vanessa                            | ..... Eleanor Steber    |
| Erika, her niece                   | ..... Rosalind Elias    |
| The Old Baroness, Vanessa's mother | ..... Regina Resnik     |
| Anatol                             | ..... Nicolai Gedda     |
| The Old Doctor                     | ..... Giorgio Tozzi     |
| The Major-domo                     | ..... George Cehanovsky |
| A Footman                          | ..... Robert Nagy       |

aplomb, the sure touch of a consummate artist.

Regina Resnik managed in some extraordinary way to project the completely negative yet ominous and powerful inner character of the disapproving Old Baroness, which was all the more remarkable since she was both silent and immobile most of the time. George Cehanovsky also made much of a largely



Rosalind Elias, as Erika



Nicolai Gedda, as Anatol

pantomimic part, as the Major Domo.

Dimitri Mitropoulos threw himself into the eventful, colorful and often quite difficult score with his usual exuberance. He set a lively, but not uncomfortable, pace; he drove singers and orchestra alike to stunning dramatic climaxes, and he and his men were rewarded with prolonged applause for their sensitive playing of the lovely interlude between the third and fourth acts. Occasionally, however, he permit-

ted the orchestra to cover the singers when they had lines that were important to the development of the plot, as when Erika says, "His child . . . it shall not be born".

Despite the fact that the performance was directed by the librettist, there were a few infelicities of staging, one of which I shall mention here since it seems worthy as well as easy of correction. This is the moment when the "false" Anatol arrives and Vanessa makes a long address to him, questioning whether he still loves her, before she discovers that he not the man she was expecting. She does not look at him once during this entire monologue, which seems highly unnatural under the circumstances, but she obviously cannot do so, as the scene is now played, since he is standing in full light in the room and she would instantly see her mistake.

### Original More Convincing

The directions given in the libretto say the door is thrown open and "In the semi-darkness, the figure of Anatol is seen standing silhouetted in the lighted doorway." As a silhouette, Anatol could well be mistaken for his father and there would be no need for Vanessa awkwardly to avoid looking at him until she is finished with her speech. The original concept of this dramatic moment would seem to be far more convincing and theatrically powerful, despite the fact that it would require Miss Steber to sing with her back to the audience at least part of the time.

## Yesterday's Halls

(Continued from page 12)

which played when the performers do not. The whole of this large area is surmounted by circular benches above and below.

Memorable musical performances took place in Castle Garden. Here the Philharmonic Society in a special concert gave the first American performance of Beethoven's Ninth Symphony, in 1836; Jenny Lind made her sensational American debut in September of 1850; and the notorious Lola Monfiez danced on its stage. It is probably that opera was first sung here on May 12, 1845, by a company from Havana. Giulia Grisi and Mario made their American debuts in Donizetti's "Lucrezia Borgia" on Sept. 4, 1854, and Verdi's "Luisa Miller" was given its first performance in New York in this theatre during the same year. In 1855 Castle Garden became an immigration depot, and it was ravished by fire twice before it was used as an aquarium in 1906. Today, only the walls of the fortress remains to remind us of one of New York's most impressive musical landmarks.

Like Castle Garden, Niblo's Garden was home for opera, and the Philharmonic played here for five seasons during the 1850s. It was built around 1827 by William Niblo, a coffee-house proprietor, on Broadway and Prince Street. Ori-

(Continued on page 132)

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R. P. NEW YORK TIMES



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## Yesterday's Halls

(Continued from page 126)

ginally there was a garden beside the theatre where people could sit and enjoy refreshments. After this attractive feature disappeared, the entrance to the theatre was by going through a corridor of the Metropolitan Hotel.

It was Richard Grant White who wrote in 1881 that Niblo's "was a great New York 'institution' in its days—perhaps the greatest and most beneficent one of its sort that New York has ever known. It may be safely said that most of the elder generation of New Yorkers now living have had at Niblo's Garden the greatest pleasure they have ever enjoyed in public. There were careless fun and easy jollity; there whole families would go at a moment's warning to hear this or that singer..."

### Thalberg and Gottschalk Duo

Among the operas first heard in New York at Niblo's were "Lucia di Lammermoor", "Medea", "La Fille du Régiment", "Macbeth", "Martha" and "Le Prophète". In 1855 one could have heard here Sigismund Thalberg play duets with Louis Moreau Gottschalk.

Palmo's, Castle Garden, and Niblo's were not, however, theatres that fashionable society attended. "And so, in order that Italian opera might not perish from the earth," wrote Krehbiel, "but live on, surrounded by the architectural splendor appropriate to it, 150 men of social prominence got together and guaranteed to support it for five years, and Messrs. Foster, Morgan, and Colles built the Astor Place Opera House", which opened with a performance of "Ernani".

The house's "principal feature", wrote Max Maretzek, "was that everybody could see, and what is of infinitely greater consequence, could be seen. Never, perhaps, was any theatre built that afforded a better opportunity for a display of dress."

### Dogs and Monkeys

But, in spite of its elegant appearance, the Astor Place Opera House was forced to close its doors after five years because opera was being given better performances elsewhere in the city. Several managers tried their luck in the house, but they were unsuccessful. Finally, it was leased by William Niblo, who hired a company of dogs and monkeys to give "dramatic performances... to the refined and intelligent proprietors and patrons of this classical and exclusive place of amusement." This debasement sealed the house's fate. Shortly afterward it became the Mercantile Library.

Now appeared upon the scene the still-remembered Academy of Music, at 14th Street and Irving Place, which was to be the home of opera for many years to come. Again, an important reason for its being built was to establish Italian

opera permanently in New York—a desire, as we have seen, which had brought disaster to many managers and opera houses in the previous 20 years. But, in the words of Odell, hope springs eternal in the heart of the holder of an opera box, and so a charter was granted on April 10, 1852, to erect the Academy of Music.

### Five Managers in Three Years

The purposes that this document listed were impressive. Not only were prices to be low in the hope that more people would attend (the house was three times larger than the one at Astor Place), but also the management proposed to offer a training school for singers and a prize for the best American opera on an American subject. Unfortunately, the last two mentioned projects never came to pass, and in spite of the low, "democratic" prices, the Academy was plagued with financial difficulties. During its first three seasons, there were five different managers, and until the regime of James H. Mapleson, which began in 1878, managers changed nearly every season.

The *New York Courier and Enquirer* gave these reasons for the instability:

"The season at the academy last year was eminently unsuccessful, in spite of crowded houses; and the only season which forms the exception to which we had alluded was one at Astor Place, when, according to the impresario's own confession, the company was the weakest we have had for many years; the large receipts having been entirely owing to the fact that the season happened to be one when there were few or no parties or balls among those who were attendants at the opera, when there was no other entertainment of any kind suited to their tastes, and when, therefore, the opera-house became a place of tri-weekly reunion, and more fashionable than it ever was before or has since been."

But in the Academy of Music opera finally came of age in New York. Many great singers were heard here, including Adelina Patti, who made her debut in opera there in 1857, and Lillian Nordica, who made her American debut as Marguerite in "Faust". And many operas, which still form the basis of the standard repertory, were first heard in New York within its walls—among them "Aida", "Faust", "Carmen", "Il Trovatore", "La Traviata", "Rigoletto", "A Masked Ball", and "Die Walküre".

### First Philharmonic Concerts

But the Academy of Music did not house opera alone, it was an important concert hall as well. The Philharmonic Society gave its concerts here, beginning in 1856; and except for a few seasons when it played at Irving Hall and Steinway Hall, it remained here until 1886, when it moved to the Metropolitan Opera House. Used for opera until the turn of the century, the Academy in its final days became a

motion-picture theatre. It was torn down in 1925, and on its site the New York Edison Company building was erected.

During the second half of the 19th century three concert halls must command our attention—Tripler Hall, Steinway Hall, and Chickering Hall. Seating 5,000, Tripler Hall, at 677 Broadway, is credited with being the first auditorium built specifically as a concert hall. Within its walls, "Elijah" was first heard in America, and the seven-year-old Adelina Patti made her debut. Opened in 1850, it burned down four years later; when rebuilt, it was known as the Metropolitan Hall.

### Steinway Hall

Located on 14th Street, east of Fourth Avenue (a stone's throw from the Academy of Music), Steinway Hall opened in 1867 with a concert by the Theodore Thomas Orchestra. The hall itself was in the rear of the Steinway Piano Building, and to reach the auditorium, one had to walk through elegant warerooms displaying the firm's pianos. Actually, there were two halls—the main one that seated 2,000 and a small one seating several hundred. The latter was connected to the larger auditorium by sliding doors. To tell of the noteworthy events that occurred in the hall is to relate that here Charles Dickens gave readings, Anton Rubinstein made his American debut, and the New York Symphony, which later merged with the Philharmonic, gave its first concert, on Nov. 9, 1878.

Its rival, Chickering Hall, was located at 18th Street and Fifth Avenue and was opened in November of 1875 with a concert by Hans von Bülow. American music was often performed here, and on March 5, 1889, one could have heard Edward MacDowell's debut in New York, playing his Second Concerto.

The Metropolitan Opera House and its history are too well known for detailed comment, though the circumstances that brought about its construction are interesting. The



Academy of Music was a satisfactory house for opera. The stage was adequate, though not perhaps by our standards today. The auditorium itself offered plenty of room, but for one exception. There were simply not enough boxes—a box being a symbol of social distinction—to hold the old Knickerbocker society and the new fashionable class of people that existed in the 1880s in New York. Strange as it may now seem, it was thus for social reasons that the Metropolitan Opera House was built. And when the house was opened, on Oct. 22, 1883, it should be said that 122 of its boxes were filled.

The architect was J. Cleveland

Cady, who, according to his nephew, "had never been to Europe, never seen one of the world's great opera houses, never attended a performance in his life", which probably accounts for some of the Metropolitan's still impracticable features.

"The house was to be completely fireproof...", according to "Metropolitan Opera Milestones". "A fireproof screen hung next to the dark blue plush curtain at the front of the stage... The decoration was entrusted to E. P. Treadwell, a Boston architect, who was instructed by Mr. Cady to 'avoid all tawdriness of garish display'. The theatre was accordingly carpeted in rich red; the boxes were draped with curtains of old gold... Ivory was the prevailing tint for the woodwork and ceiling, although the box fronts were gilded and the walls were tinted pinkish orange."

### Fire at the Metropolitan

Because the fire-prevention devices were allowed to fall into misuse (for example, the water in the sprinkling system was emptied), the house was not as fireproof as people believed. On Aug. 7, 1892, the Metropolitan caught fire; the stage was destroyed and the auditorium was seriously damaged. When the house reopened on Nov. 27, 1893, the first of many physical changes and improvements was apparent. The stage and parquet were rebuilt three feet lower, and the house was lighted by electricity. Later the proscenium arch was made more ornate, and there have been several changes in seating arrangements. In the 1940s the boxes in the Grand Tier disappeared (what would the original subscribers have thought?), and this tier became a "common" balcony.

### Wrong Prediction

When Andrew Carnegie decided to build the hall that now bears his name, many people said that it would be a white elephant. For one reason, its location, 57th Street at Seventh Avenue, was in a wealthy residential section, and it also was considered to be so far uptown that few people would come to hear music here. Charles F. Chickering stated another reason in the *Musical Courier* of March 20, 1889:

"I have never known of an instance of a person being turned away from Chickering Hall on the occasion of any first-class concert because that person could not get a good seat. First-class concerts have always gone a-begging in Chickering Hall, with a seating capacity of 1,500... How is it possible to make a success of three new halls [there were plans to build two other halls in New York at this time], each designed to accommodate twice the number of people?... Music halls in this town can't be made to pay."

But the Music Hall—as it was known then—was, of course, built and opened with a gala five-day

festival, May 5-9, 1891. The New York Symphony and the New York Oratorio Society performed in these concerts, and Tchaikovsky himself conducted some of his own works. It would take a volume, as has been done by Ethel Peyser in "The House That Music Built", to describe all the activities that have occurred here. It is sufficient to say that Carnegie Hall remains as a music center not only for New York but also for all the world.

This article cannot take into detailed account many of the other halls, built after the Metropolitan and Carnegie Hall, that have had an important place in New York's cultural life. Located on 42nd Street, between Fifth and Sixth avenues, Aeolian Hall was the most important recital hall in the city during the first part of the 20th century.

An interesting note about this building can be found in *MUSICAL AMERICA*, June 17, 1911: "It will include such hitherto unknown music-hall appendages as private baths, and a large green room, the latter based on the English idea, which was also used in this country by the late Augustin Daly. . . . The green room will be an important feature, where men can retire, lounge, smoke, tell stories and be happy during intermissions."

Aeolian Hall has been gone from the scene for some 30 years, its place as a recital home having been taken by Town Hall, which opened in 1921 and was "Founded by the League for Political Education", according to the plaque above the marquee. Unlike the

Metropolitan Opera House and Carnegie Hall, Town Hall will probably continue to serve New York music-lovers for some years to come.

We have not discussed the opera houses that Oscar Hammerstein built in the city, the most important being his second Manhattan Opera House, on 34th Street, which opened in 1906. A formidable rival as well as a stimulus to the Metropolitan, Hammerstein's company presented several works new to New York, including "Pelléas et Mélisande" and "Elektra". The singers included Melba, Garden, Tetrassini, among others. In 1910 the Metropolitan bought Hammerstein's interest in his company, and one of the stipulations was that he could not produce opera in New York for ten years. Later Hammerstein built the Lexington Avenue Opera House on Lexington Avenue and 51st Street (now a motion-picture theatre), but the Metropolitan prevented him from giving opera there. It was used for its original purpose only during

the visits of the Chicago Opera.

What will be the future of concert halls and opera houses in New York? As of this writing, the Lincoln Square project looms strong on the horizon — a project envisioned to give a permanent home to all the performing arts. Not only will the Metropolitan and the Philharmonic be located there, but plans also call for a recital hall and an auditorium for dance events. But if the project does not become a reality (and this seems unlikely), where will the Philharmonic find a new hall? This is a difficult question, for aside from Carnegie Hall, New York has no appropriate home for the orchestra. Unlike other cities of the world, New York does not cherish those historic landmarks that have played an important place in its musical history. But perhaps our story has a happy ending. If the Philharmonic had to be heard under a less favorable roof, it would not in the least affect New York musical life. As we all know, it is not the auditorium that counts, but the music heard in it.

## Silvestre Revueltas and Mexico

(Continued from page 17)

los Chávez, the composer, who first "succeeded in synthesizing the latest universal modernisms with vernacular musical values." Mayer-Serra has further isolated five basic characteristics in the style of Chávez: (1) a marked preference for linear writing, (2) the voices in extended position, (3) altered, dissonant chords, (4) a marked

rhythmical variety, and (5) a constant desire to emancipate himself from conventional forms. To these we may add the early influence of the French Impressionists, and later a definite leaning toward the "Motorism", or "Stridentism", movement in Germany, with its provocative brusqueness and asperity, and its tendency toward strong, sweeping rhythmic blows. Accord-

ing to Mayer-Serra, "Chávez's interest in the ultra-chromatic writing of the Germans (particularly Paul Hindemith) ends all his connection with the romanticized past of Mexican music."

But, unlike Revueltas, Chávez had no real interest in the popular folk music of contemporary Mexico. His occasional use of a *corrido* or a *huapango* merely continued the mode of folkloric quotation rather than emerging as a definitely constructive factor of style. Instead, Chávez consciously returned to an imaginary pre-Hispanic atmosphere, and by means of certain modern European techniques and the exploitation of a few primitive instruments in his orchestration, attempted to evoke the stark, grandiose, but sterile memory of a remote Indian past. Such a procedure, of necessity, was based for the most part on pure archeological conjecture, due to the paucity of actual information on the sounds and techniques of Aztec music. The results of such retrospective erudition, of such a profound preoccupation with history and archeology cannot—in the words of Otto Mayer-Serra—express any "living emotion", since the Indian past of Mexico is, to all intents and purposes, completely dead.

Although the road chosen by Carlos Chávez has, thanks to his own personal vitality and musical intelligence, led to a number of remarkably fine scores, it is obviously not the road of authentic Mexican nationalism. The pyramids

(Continued on page 134)

## New Ideas and Concepts For Opera Theatres

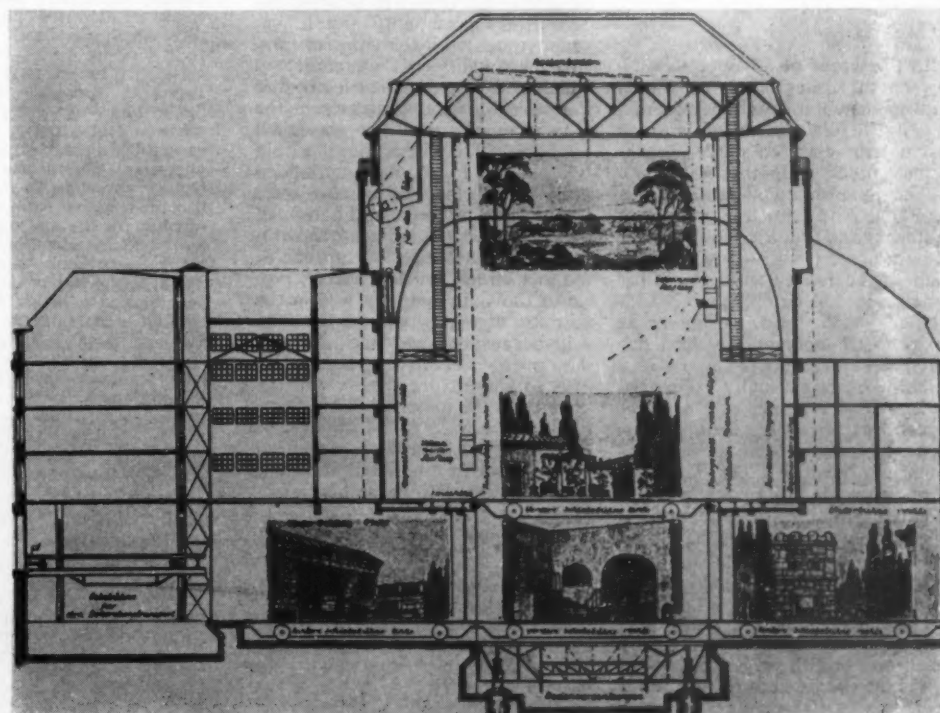
(Continued from page 19)

other architects likewise tend toward new approaches to theatrical architecture. The rapidly growing number of arena-type theatres in the United States, some of which perform opera as well as drama (such as the Karamu House and the Musicarnival theatre in Cleveland), abandon the traditional proscenium entirely and lead to new production techniques.

The growing trend of American symphony orchestras to perform operas either in concert form or scenically points to the need for multiple-purpose concert halls of new design, equipped with a flexible arrangement to accommodate operatic performances. The possibility of transmitting operatic performances by television is another important artistic and economic consideration.

In view of the fundamentally different conditions of operatic production in America, we should be careful to avoid a mere imitation of the new European opera theatres. We must develop an indigenous solution of our own reflecting the particular operatic problems and possibilities here in the United States. Otherwise we would do better, perhaps, to preserve and refurbish the splendid traditional auditoriums of our fine historic opera houses such as the Metropolitan Opera House in New York or the Academy of Music in Philadelphia, adding a modernized stage as was done in Milan, Vienna or Berlin.

In creating a new American opera theatre, however, a new architectural concept is needed—an approach which takes into consideration the particular social, economic and artistic



Modern stage equipment—a sample of elevator and wagon stage

condition of opera here in the United States. If we answer this challenge, operatic production in America will neither lag behind Europe, as it so often does today, nor imitate Europe in an unimaginative manner. We can combine the best in European technique with creative

thinking designed to solve our own problems, and thus find the way to new and even more exciting possibilities of operatic production.

\* "Was heisst und zu welchem Ende baut man Komunaltheater?", by Werner Kallmorgen. Verlag Das Beispiel, Darmstadt, 1955.





## Revueltas

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of San Juan de Teotihuacán no longer play any dynamic role in the drama of Mexican life, other than that of a major tourist attraction and of an exotic background to a new era of rapid urbanization and industrialization. For this reason, much of Chávez's music, although always interesting, is essentially "petrified".

### Spanish Heritage

In the works of Silvestre Revueltas, on the other hand, we find a natural, spontaneous combination of "live" folk music of *mestizo* origin with cultured modern techniques, much as in the best music of the Spanish composer, Manuel de Falla. And here it is important to understand that the most popular Mexican song and dance forms, such as the *son* (a rural music for dancing in 3/4 or 6/8 time, which includes such local variations as *jarabes*, *huapangos*, *malagueñas* and *peteneras*) and the *corrido* (a ballad-like song usually composed in 2/4 or 3/4 time, and a direct descendent of the Spanish *romance*), are all Mexicanized versions of musical types imported from Spain. James Lyons is guilty of either ignorance or deliberate romanticism when he states that "such dances as the *jarabes* and the *huapangos* go back to the chants of the Mayan warriors."

The majority of folk music performed in Mexico today is not only based on Spanish originals, but requires the use of such European instruments as the guitar, the violin and even the trumpet. It is thus *mestizo* music, the expression of a new race combining Indian and Spanish blood, feelings and cultural traditions. Population statistics today prove unequivocally that your true Mexican is a *mestizo*, and that you will have to penetrate into the

most remote regions of the country to find living specimens of the full-blooded Indian. If Cuauhtemoc is a revered ancestor, the importance of Cortés is equally undeniable and perhaps is even more dynamically influential in the cultural aspects of modern Mexico.

Silvestre Revueltas saw himself and his country in exactly this light. Although his early works show the influence of Chávez in the use of certain self-conscious "Mexicanisms" and a leaning toward sharp modernistic angularities, almost immediately he began to develop his own lively personality and it was synonymous with the colorful *mestizo* personality of contemporary Mexico. Where Chávez tried to find the pure Mexican character in the gray mists of a primitive aboriginal past, Revueltas discovered it within himself and in all that surrounded him—the fiestas, the teeming markets, in the burlesque and pathos of the *carpas* (popular tent shows), the alternate silence and uproar of the city streets, in the raucous music of the slum *cantinas*, and in the customs of the people he knew so well because he was one of them. And possibly because he opened his eyes so wide to the misery and the poverty of the majority of his countrymen and willingly accepted it as his own, that little crack appeared in his sensitive emotional structure which was later to cause his tragically premature death.

### Not a Programmatic Composer

Even though Revueltas often titled his works after aspects of the Mexican panorama, he was in no sense a programmatic composer. He described, not places or things, but the essence of his own emotions as he looked upon the objective facts of his country. His first score for full orchestra was called "Cuauhnahuac", the ancient name meaning "Close to the Forest" of the present-day town of Cuernavaca, and a second symphonic poem, designated "Janitzio", was the passionate after-

math of a three-month "binge" on the charming island of fishermen in the center of Lake Patzcuaro. Other local impressions are suggested in "Magueyes", the title of his second string quartet; "Ventanas" (Windows), "Camino" (Roads), "Esquinas" or street corners "with their tormented anguish of chained aspiration, their persistent pain nailed down in the middle of the street, their piercing scream of poor and derelict street cries"; "Colorines", named after the flaming trees that so often brighten the otherwise sullen Mexican landscape; and "Alcancías," one of his first orchestral scores, which takes its title from a typical folk art—the manufacture of brightly painted clay penny banks in the shape of little pigs, fish, etc.

What Revueltas actually brings out in his music is anything but a pictorial representation of quaint regionalisms. Rather, he expresses—by means of an idiom steeped in folkloric mannerisms, rhythms and tone color, an idiom as natural to him as the popular slang he spoke—a distinctly *mestizo* attitude toward life that involves at first an apparent resignation to the inevitable and then strikes out with a sudden aggressive flash of ironic, even sarcastic, insight.

### Sarcasm and Irony in Song

Joseph Hellmer, folklore investigator for Mexico's National Institute of Fine Arts, has made the following revealing statement on this peculiarity of Mexican psychology and its influence on popular music:

During Colonial times, local bards of the new *mestizo* culture, which was slowly and painfully forming, began to compose verses to the *Malagueñas* and *Peteneras* brought over from Spain. Many of these verses bear the stamp of a fierce, tense sarcasm which jabbed futilely at the oppressive *hacendados* and unfeeling governments. Others reflect in a native form the vigorous lust for life and sense of humor that are encountered in the many picaresque songs from Spain. Social insight and irony in song rise to a height in Mexico without equal in the Spanish-speaking world, and are plainly apparent as an emotionally stimulating factor throughout the Revolution.

A most striking example of this ironic social consciousness is a verse from a *Malagueña* originating in the State of Guerrero, which begins typically with some unrelated nonsense lines and ends with a quick but powerfully expressed criticism of life:

Al pié de un verde nopal,  
Al pié de un verde nopal,  
Yo ví sestiár un conejo.  
Al rico le dan lugar  
Y al pobre le dan consejo.  
Vale más ser animal,  
Vale más ser animal,  
Y no ser pobre y "estar viejo."

At the foot of a green cactus,  
At the foot of a green cactus,  
I saw a rabbit mate.  
They concede to the rich his place  
And to the poor they give advice.

It's better to be an animal,  
It's better to be an animal,  
And not be poor and old.

This last minute sarcastic punch is appropriately termed a *bomba* by the Yucatecans, who are famous throughout the Republic for their "stories" employing exactly the same technique of a nonsensical beginning and finally, unexpectedly, striking square into the center of the bullseye.

### Bores and Music Critics

The same "fierce, tense sarcasm" is always present in Revueltas' music and is seen as an essential part of his personality in his writings and in the anecdotes which are still lovingly told in Mexico of his extraordinary ability to put bores and music critics in their place. A typical example is his ironic footnote to "Ventanas", which he insisted "is music without any program":

Probably while writing the work I intended to express some definite idea, but now, after several months, I no longer remember what it could have been . . . The name doesn't mean a thing; I could have called it skylights or anything else (all depends on the good or bad will of the listener). Nevertheless, a window offers a fecund literary theme and could satisfy the taste of certain people who cannot understand and do not know how to listen to music without a program, preferring to invent some more or less disagreeable text. Fortunately, I am not so literate. I am just a musician with technique and without inspiration.

But despite these protests, an insistent critic once accosted the composer backstage after a concert, determined to know what his music meant. Revueltas looked him coldly in the eye and said, "If I knew how to express myself in words, do you think I'd waste my time writing down so many blasted little notes?"

### Blatant Color Contrasts

Here we find a characteristic example of the barely suppressed violence that was also so much a part of Silvestre Revueltas, the man, and Silvestre Revueltas, the composer. Like Orozco's paintings, his music captures the savage barbarism of Mexico itself, a land of blatant contrasts and screaming, primary colors. In this respect, it is interesting to note that almost every Mexican composer to date has shown himself an innate colorist, and it is precisely in the orchestration of his works that Revueltas' extraordinary talent finds its most exciting expression.

Just as one trumpet will suddenly rise above the music of a *Mariachi* ensemble and dominate the guitars and the fiddles, brass instruments are employed as important melodic voices in almost every Revueltas score, often on such a high virtuoso level that interpretation is exceedingly difficult. Another striking characteristic is the sudden violent contrast of woodwinds and percus-

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# Antony Tudor

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should automatically understand the meaning of the choreography."

Once again, the fact that Tudor has brought a psychological subtlety and human actuality into ballet that shook audiences as they had never been shaken before has led some people into thinking that he was more of a dramatist than a choreographer. Nothing could be farther from the truth. Every gesture, every inflection in a Tudor ballet is as explicitly choreographed, as carefully timed and placed as the classical steps and combinations. It is always the body that speaks, and not some imaginary verbalism.

## Meets Hugh Laing

In the early 1930's Tudor met Hugh Laing, who had come to London from his native Barbados in the British West Indies to study painting but decided to become a dancer instead after seeing some of the work of the Ballet Club. Laing, who is of English and Irish descent (with all of the quiet reticence of an active volcano), was to become one of Tudor's closest friends and unsparing critics. He danced leading roles in Tudor ballets for the next 20 years, and probably no one understands his ideas and methods more profoundly.

Laing's first Tudor role was a challenging one—that of the Mortal Born under Mars in "The Planets". The role was that of a destructive mortal and Laing remembers that "Tudor built the character on me with a series of rhythms and dynamic movements. He almost tore himself to pieces, but he would not rest until he had exactly what he wanted." The terrifying solo of The Transgressor in Tudor's "Undertow", which Laing was to dance at the world premiere over ten years later, in New York, on April 10, 1945, reflects the violence and savage intensity of this earlier conception.

In 1936, Tudor created one of the most poignant and lyrical of his works for the Ballet Club "Lilac Garden" or "Jardin aux Lilas" as it was first called (French still being more current in ballet titles than English). Laing recalls that Ram- bert was suspicious and hostile, so Tudor worked with him and with Maude Lloyd at night. The dancers became so much in sympathy with their characters that they would sometimes protest against something in the choreography which made them feel uncomfortable. Tudor listened. Frequently he insisted on keeping the passage that disturbed them.

## Point of View

"Yet he let his dancers have a point of view. He was fantastically interesting to work with and always got the best out of us," says Laing.

Tudor is too sensitive an artist to take a cut-and-dried approach to his work. Laing has danced the leads in about 17 Tudor ballets, and he found that in each of them

Tudor took a different approach, in accord with the nature of the subject.

"When he is working out a movement, he is like a dog with a bone," says Laing. "He gets the feeling of the movement and then keeps at it until he has exactly what he wants. His richness of ideas is incredible. He is always searching for key movements that give a sort of inevitable quality to his work. When we revive Tudor ballets, we sometimes encounter a passage which we don't remember completely in detail. We try everything, but nothing but the original choreography works. The right movement feels right. It is easier to remember, as if it were part of a behavior pattern."

"Tudor has an uncanny way of finding the physical tone of a character. This has nothing to do with plot or story. Take for example the movement of Hagar's hand in 'Pillar of Fire'. Her whole character is stated in the tortured and repressed movement as it glides up to her neck and loosens her collar. The curtain could come down and you would still know who she was and what she was suffering."

## Casting Ballets

"Tudor is very careful how he casts his ballets. He looks for the dancer who is right for the part. Sometimes it is a question of physical qualities, sometimes of emotional. He would never use a violin for piano work, to use a musical parallel. But he never exploits the dancer's personality at the expense of his work. Tudor does not cut paper patterns to fit you. You fit him. Sometimes we have fought with him. But he has assured us that we would get the feeling of the movement he was giving to us, that the technique would come. It was a sort of act of faith with him and he was right. He never uses you as a puppet and he does not improvise."

"After you have worked with Tudor for a while you realize that there is a reason for everything in his choreography. He is unbelievably subtle at times. I have found,

for instance, that in executing a battement in a specific passage that the most important thing was the tenseness or relaxation of my hands. His timing is always exact. The pas de deux in "Pillar of Fire" can be done in one way only. And you never stop moving. He has done away with the old idea of partnering in this ballet and has made the man as important as the woman in the choreography."

"Tudor works well under pressure but he can work fantastically well without it. He is extremely sensitive to his dancers. When you work with him, you must care completely about your role or you won't get it. I have seen one insensitive and careless dancer in an unimportant role upset an entire rehearsal. But everyone benefits from Tudor."

## Kaye's Career

This last statement of Laing's is most strikingly born out in the career of Nora Kaye, who has repeatedly said that it was Tudor who showed her what ballet could mean and who set her firmly upon the path of her career. Tudor did not come into contact with this artist, who was to become identified with so many of his greatest ballets, until he came to the United States with Laing in 1939.

It was a fateful moment in ballet. During the late 1920s and the 1930s modern dance had burst like a sunrise over the torpid dance scene in the United States. Ballet had been suffering a severe slump, and it was only in the middle '30s with the advent of Balanchine, the founding of the American Ballet, and the tours of European companies brought over by S. Hurok that the glimmerings of an extraordinary ballet renaissance could be discerned.

The founding of Ballet Theatre in 1939 was to be of historic importance both to ballet and to Tudor. For it put at his disposal one of the most brilliant and versatile companies ever assembled and what seemed like unlimited funds for new ideas. He was to become the company's artistic ad-

ministrator as well as perhaps its most celebrated choreographer.

Ballet Theatre opened its first season of four weeks on Jan. 11, 1940, at the Radio City Center Theatre (since torn down to make way for a more profitable office building). Those of us who were fortunate enough to experience it will never forget the excitement, the sense of discovery that was in the air.

## First American Season

For this first season Tudor revived three ballets that he had created a few years earlier in London (I give the dates of the English and American premieres): "Lilac Garden" (still called "Jardin aux Lilas") (Jan. 26, 1936; Jan. 15, 1940); "Judgment of Paris" (June 15, 1938; Jan. 23, 1940); and "Dark Elegies" (Feb. 19, 1937; Jan. 24, 1940).

In "Judgment of Paris" Agnes de Mille danced the role of Venus which she had created at the English premiere. During her years in England she had worked in Ram- bert's school and company and had become a close friend of Tudor and Laing. She created roles in several Tudor ballets in the late '30s and Laing was her partner in her recitals from 1934.

In 1941 Tudor became regisseur of Ballet Theatre's New English Wing (as it was called), with Anton Dolin as regisseur of the Classic Wing and Eugene Loring of the American Wing. For the company's second New York season he revived his "Gala Performance" (Dec. 5, 1938; Feb. 11, 1941). This delicious satire (to Prokofiev) reminded us, as had the murderous "Judgment of Paris" (to music from Weill's "Threepenny Opera"), that Tudor is as trenchant when he is witty as he is when he is in deadly earnest.

## "Pillar of Fire"

But it was on April 8, 1942, at the Metropolitan Opera House, that Tudor's first great creation on American soil had its premiere. "Pillar of Fire" left no doubts in anyone's mind about its searching human insight, its terrifying intensity, or its flawless artist integration. As Hagar, Nora Kaye (who had not been listed as one of the principal dancers the previous season) became a star overnight. With unerring instinct, Tudor had chosen a score, Schoenberg's "Verklarte Nacht", that in itself brought a new note into ballet, as had the Mahler "Kindertotenlieder" in "Dark Elegies". Laing and the other dancers seemed to be inspired with the same demonic power as Kaye. Even now, 16 years later, I can remember the almost hysterical excitement of that performance; we were all beside ourselves.

In 1941 Tudor created "Time Table" for the American Ballet. Some years later he was to work with the New York City Ballet, its lineal descendant, but his reign of glory at Ballet Theatre still had many years to run.

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S. Hurok will present the Moiseyev Dance Company from Moscow on its first American tour, beginning in New York on April 14





## Revueltas

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sion instruments, which are then combined and set against the strings; or the pairing of a tuba with a piccolo in the chamber piece, "Duo Para Pato y Canario" (Duet for Duck and Canary). According to Mayer-Serra:

One of the most typical pages, from the viewpoint of orchestration, is the beginning of the "allegro" in the "Homenaje a García Lorca." Over a rhythmic base, almost unvaried throughout the entire movement, produced by the "staccati" of the piano, the wailing fourths of the violins and the semi-eighths obstinately repeated on the same tone by the bass viols, the solo wind instruments intone their melodies, both sad and happy at the same time, in a light contrapuntal play of the greatest transparency.

This interesting chamber work, written in 1936, is scored for a double string quartet, four basses, piccolo, bass clarinet, trumpet, two trombones, tuba, and two xylophones, and is one of the most poignantly successful attempts of the composer "to express the character, somewhat indifferent, sentimental perhaps, but always energetic, happy and very definitely sarcastic, of the people of my country".

### Avoided Direct Quotation

Although Revueltas never used actual folk melodies in any of his works, the thematic content of his music is obviously, vigorously Mexican. With his unusual sensitivity to the melodic and rhythmic composites of the popular song, he molded his themes according to the basic folk pattern, at the same time transforming and stylizing his inventions to avoid the sound of a direct quotation. "Cuauhnahuac", for example, makes brilliant use of a *corrido* type melody intoned by the flutes and trumpets which gracefully oscillate between the tonic and dominant. This work also shows another factor of transcendental importance in Revueltas' style: the superimposing of different harmonic levels, as in the passage where the cellos play a motif in G major and the rest of the voices are definitely in the realm of E flat. The dense melodic entanglements of "Redes" (Nets), a film score which has since been choreographed by José Limón for the Ballet Mexicano, illustrates the composer's fascination with setting theme against counter-theme, then brusquely altering both and adding gay new voices to further complicate the game.

In his lighter works we find not only the use of folk type thematic material, but a particularly spontaneous expression of that spirit of refined burlesque so typical of his personality and his style. The "Duo Para Pato y Canario" is based on a text deploring the loss of basic wisdom by civilized man . . . "porque el burro sabe más, mucho más, además, porque sabe mucho más

que tu" . . . (because the burro knows more, much more, and also, because he knows much more than you . . .). The melody is presented in the style of a street cry, or *pregonero*, in C major by the trumpets against a fixed rhythm in the piano and percussion, a fluid movement of the oboe and clarinet, and staccato in the other woodwinds.

This same satiric vein becomes even more mischievous in the pantomime ballet for marionettes, "El Renacuajo Paseador", or in other works it may be further darkened into a self-accusing sarcasm, a cruel pathos, or even an expressive lyricism as in parts of the "Siete Canciones" based on poems by Federico García Lorca.

### Form of "No Consequence"

As far as thematic content and orchestration are concerned, Revueltas, far more than any other Mexican composer, succeeded in producing a vital national art which was both intensely emotional and refreshingly original. In form, however, we find certain limitations which may be traced back to precisely that rebellious scorn for European tradition that began with Chávez. In his commentary on "Esquinas", Revueltas wrote that

Conventional analysis may discover in the music some definite form — binary, ternary, song-form, etc. That is of no consequence. The traffic of which I speak is multiform, without visible coherence. It is subordinated to the rhythm of life, not to the distance from one side of the street to the other.

Regarding his orchestral sketch "Cuauhnahuac", he stated even more cryptically that this is

music without tourism. In the orchestra the *huehuelt* (an Indian drum) is used as a means of nationalist propaganda. Other instruments in the score are even more nationalistic, but no attention should be paid to them . . .



All this is, of course, very amusing, very typical of the spoofing *mestizo* mind when discussing something that really matters a great deal to him, and certainly shows us a Revueltas who was far more literate than he would have us believe, but the fact remains that his musical architecture was invariably quite primitive. Most of the orchestra pieces, none of which attempts to pass itself off as a symphony, are composed in the simple lied or song-form. And his melodic material is never much elaborated upon, but rather is given little more than a direct exposition, except in "Sensemaya" (dated May, 1937) where a constructive contrapuntal, rhythmic and harmonic elaboration is successfully achieved. This exotic tone poem, inspired by the Caribbean poet Nicolás Guillén, is built around the fundamental rhythm of an Afro-Cuban chant—"Mayombe-bombe-mayombé!"—which serves as a pedal or "ostinato" under considerable thematic and instrumental variation.

### Striking Orchestral Color

It is typical of Revueltas' style to find melodies fluctuating from one to another over an unvaried pedal of either chords or rhythms. And, despite the simplicity of this form, interest is vigorously maintained by fecund melodic invention, the striking, sometimes glaring, colors of his orchestration, as when the ascending glissando of the xylophone in "Planos" (Levels) is wickedly mocked by the cellos in a descending glissando, and often by jarringly irregular rhythms.

The appointment of Revueltas as sub-director of the Orquesta Sinfónica de México was an exceedingly fortunate move on the part of his friend and colleague, Carlos Chávez, in that rehearsal periods offered the composer an opportunity to test the actual results of his daring experiments. Since a large amount of his composing was done in a state of inebriation or during the painful process of a "hangover", Revueltas was often the most surprised of all at the sounds produced by the bewildered musicians under his baton. While rehearsing "Caminos" for the first time, the startled conductor suddenly roared out at the bass

## Milestone for Puccini

(Continued from page 4)

life of Puccini consisted of his musical compositions and little else. Like most of them, too, he was handicapped by extreme poverty at the outset of his career. Had it not been for the devotion and self-sacrifice of his mother he would never have been able to go to Milan to complete his studies and, even as it was, he lived there together with his brother on 100 lire a month between the two of them. His debt, also, to Ponchielli, who taught him composition, can scarcely be overestimated; it was Ponchielli who obtained the production and publication of his first opera, "Le Villi", and it was Ponchielli who introduced him to Ri-

clarinetist, "What the devil do you think you're playing there?"

"What is written, Maestro," replied the equally startled instrumentalist.

"My God!" breathed Revueltas, turning his eyes heavenward. "I wrote that?"

After a brief pause, he whistled a new version of the passage, then with a brusque nod of satisfaction, "Play it so."

### Reminiscent of Whitman

It is useless now to speculate on what Revueltas might have achieved had he lived longer and experimented further. The music he did write is undeniably bursting with "living emotion" and is undeniably Mexican. And if his life was savage, disordered, torn by uncontrolled passions from one extreme to the other, it, too, was bursting with living emotion and was typical of the rebellious *mestizo* realism of the social class with which he chose to identify himself. His proud nationalism, his potent creative vitality, and his boundless love for the human beings who surrounded him are strangely reminiscent of Walt Whitman, another sensitive savage who felt the surging pulsations of the New World like a blatant shout within his veins, and scornfully turned his back on the decadent refinements of European art.

"Our Mexican music," said Revueltas, "has all the characteristics of that puerile provincial vanity which shows itself before its contemporaries with the clothes and manners of the capital. It is music wrapped in silks imported from the European boulevards, music based on mushy endearments, so far removed from the painful and throbbing reality of the folk as a diplomatic reception or an aristocratic ball. (Probably this is the right road, except that strong and durable music does not go for rides in a Rolls Royce, but rather walks barefoot and is not pleasing to the civilized and refined ears of the European salons).

"The plebeian *grito* (shout), fecund with rebellion, with ragged emotion, has more constructive force than a million 'five-o'clock teas'. (But this must be the wrong road. At least a road that is not paved)."

cordi. "Le Villi" had what we call a *succès d'estime*, which brought the composer little money, so little that he is said to have seriously considered emigrating to South America. The next opera, "Edgar", was not even a *succès d'estime*; it was a failure, according to Puccini himself a deserved failure, lacking even the occasional merits of "Le Villi", though these were destined to be permanently eclipsed later by Catalani's essay on the same theme.

It was on the 1st of February, 1893, that "Manon Lescaut", the opera that was to lay the foundation of Puccini's reputation both in his own country and abroad, was produced at Turin. The subject (Continued on page 164)

# New Recordings

## Ballet Bouquet

**Prokofiev:** "Cinderella", as performed by the Royal Ballet. Covent Garden Orchestra, Hugo Rignold conducting. (RCA Victor LM 2135, \$4.98)

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**Rossini-Respighi:** "La Boutique Fantastique". **Piston:** "The Incredible Flutist". **Ibert:** "Divertissement". Boston Pops Orchestra, Arthur Fiedler, conductor. (RCA Victor LM 2084, \$4.98)

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**Glière:** "The Red Poppy", Suite. **Ippolitoff-Ivanoff:** "Caucasian Sketches". London Philharmonic, Anatole Fistoulari conducting. (RCA Victor LM 2133, \$4.98)

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Not having seen the Royal Ballet (or the Sadler's Wells as it was formerly called) in Ashton's "Cinderella" for some years, I had forgotten how vivid the Prokofiev music is, in its own right. But this excellent recording of the music as it is used in the English version of the ballet (quite different from the Russian one as Rosalyn Krokover explains in her note on the album) is delightful to listen to whether one has seen the ballet or not. The fairy tale takes on an amazing earthiness and human closeness in the Prokofiev music without losing its fantasy and imaginative allure. Especially fascinating are the harmonization and scoring.

Ironically enough, Ottorino Respighi will probably be remembered longer for his arrangements of other men's music than for his own. The score for Massine's charming ballet "La Boutique Fantastique", fashioned from some of Rossini's "sins of his old age", as he called them, is as fresh as ever. Mr. Fiedler and the orchestra give a lively performance, as they do of the other two works.

Walter Piston composed "The Incredible Flutist" for Hans Weiner's company in Boston and the ballet had its world premiere in Symphony Hall at a Pops program under Mr. Fiedler. It is a highly atmospheric and serviceable score that reveals a side of Piston that will surprise those who know only his decorous and highly intellectual music in the concert hall. Ibert's madcap "Divertissement" serves as dessert for this rollicking album.

Pure "corn" reaches its apogee in the ballet "The Red Poppy" by Reinhold Glière, which was first produced in Leningrad in 1926 with a scenario by Michael Kurilko and choreography by L. A. Larchiune and Vassily Tikhomiroff. Well do I remember the mercifully shortened version with choreography by Igor Schwetoff given its New York premiere by the Ballet Russe de Monte Carlo at the New York City Center on April 9, 1944.

The libretto (which positively reeks of propagandistic overtones) concerns the beautiful Tai-Hoa, dancer in a waterfront bar in a Chinese treaty-

port noted for her "Dance of the Golden Fingers" (you guessed it; she performs it in the ballet). While coolies are being driven to their task of unloading a steamer, Tai-Hoa "looks admiringly at the Captain of the Soviet ship and gives him a bouquet of red poppies—the symbol of liberty. The coolies and their women begin a heroic dance of defiance", etc., etc., etc. Much, much later, the heroine saves the Captain from a plot instigated by the port commander and her (presumably capitalistic) manager, who resent his support of the coolies. As the captain sails away, she is killed and "in her dying moment" gives a red poppy to some children who are conveniently playing on the wharf.

Glière's music is certainly catchy. The "Russian Sailors' Dance" from Act I of the ballet promptly went around the world after it was first heard. But most of the score is incredibly vulgar and obvious. This, of course, should prove no obstacle to its popularity. Mr. Fistoulari and the London Philharmonic play it with stirring bravura. There is no hint of condescension in their performance. The "Caucasian Sketches" of Ippolitoff-Ivanoff actually sound austere by comparison to the Glière. Again, the performance is colorful. —R. S.

## Vivat Buxtehude

**Buxtehude:** 250th Anniversary Program: Cantata, "Alles was ihr tut"; Cantata, "Was mich auf dieser Welt betruet"; Missa Brevis; Magnificat in D major. Helen Boatwright and Janet Wheeler, sopranos; Russell Oberlin, countertenor; Charles Bressler, tenor; Paul Matthen, bass; The Cantata Singers; String Orchestra; John Strauss, organ; Alfred Mann, conductor. (Urania UR 8018, \$3.98)

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Dietrich Buxtehude died in Luebeck, in northern Germany, on May 9, 1707, two years after Bach's famous pilgrimage to visit him. Today, he is known to most music-lovers through a few organ pieces, if at all, but the Cantata Singers and other contemporary groups are rapidly remedying this situation in concert and through recordings. At last, the 17th and early 18th centuries are being brought out of the history books (mostly inaccurate and inadequate in any case) and brought to life in performance.

The works in this album are all beautiful. And, despite the grave and sober character of their subject matter, they abound in graceful and virtuosic passages. The listener will delight in the elaborate vocal lines and the sumptuous tone colors. The performances are in excellent taste. Without being transcendent in any way, they convey with great skill and devotion the true character of this wonderful music, so long buried in libraries and choir lofts. —R. S.

## Summer Product

**Verdi:** "Rigoletto". Peters, Merrill, Bjoerling, Tozzi, Rota; chorus and orchestra of the Rome Opera, Jonel Perlea conducting. (RCA Victor LM-6051, \$9.96)

\*\*\*

A rare combination of singers, come together in Rome in the sum-

mer of 1956 at Victor's bidding, makes this "Rigoletto" an all-star production of more than ordinary significance. Except for a few inconsequential cuts, it is complete, and there are no accommodating downward transpositions of key.

As the Duke, Jussi Bjoerling is notable not only for the power and



RCA Victor Records

An intermission during the recording session of "Rigoletto" in Rome. Top row left: Jussi Bjoerling; George R. Marek, vice-president and general manager of RCA Victor Records. Bottom row: Roberta Peters and Robert Merrill

magnificence of his top tones but also for the quality of his musicianship, revealed in such details as careful ob-

servance of small-note values (except where Italian style and tradition permit holds) and a rhythmic concept of momentum. Too many opera singers today perform as though they were unaware of any note value smaller than a quaver, and their sense of rhythm sometimes seems to be nonexistent.

As Gilda, Roberta Peters here sings with agility and taste, and she tops her effortless "Caro nome" with a final soaring E flat. The title role is a relatively recent addition to the repertoire of Robert Merrill, but it already is one of his most eloquent characterizations, dramatically as well as vocally. Giorgio Tozzi contributes an impressive Sparafucile, and Anna Maria Rota is a most satisfactory Maddalena. A splendid bass one would like to hear more extensively is Vittorio Victor Tatzzi who sings beautifully the few lines of Montecrone. —R. E.

## The Bright Ages

Notre Dame Organa: Leoninus and Perotinus Magister. Russell Oberlin, countertenor; Charles Bressler and Donald Perry, tenors; Seymour Barab, viol. (Experiences Anonymes EA 0021, \$4.98)

\*\*\*\*

Listening to this magnificent album (Volume II of the series Music of the Middle Ages is being issued by Experiences Anonymes) is like walking into (Continued on page 160)

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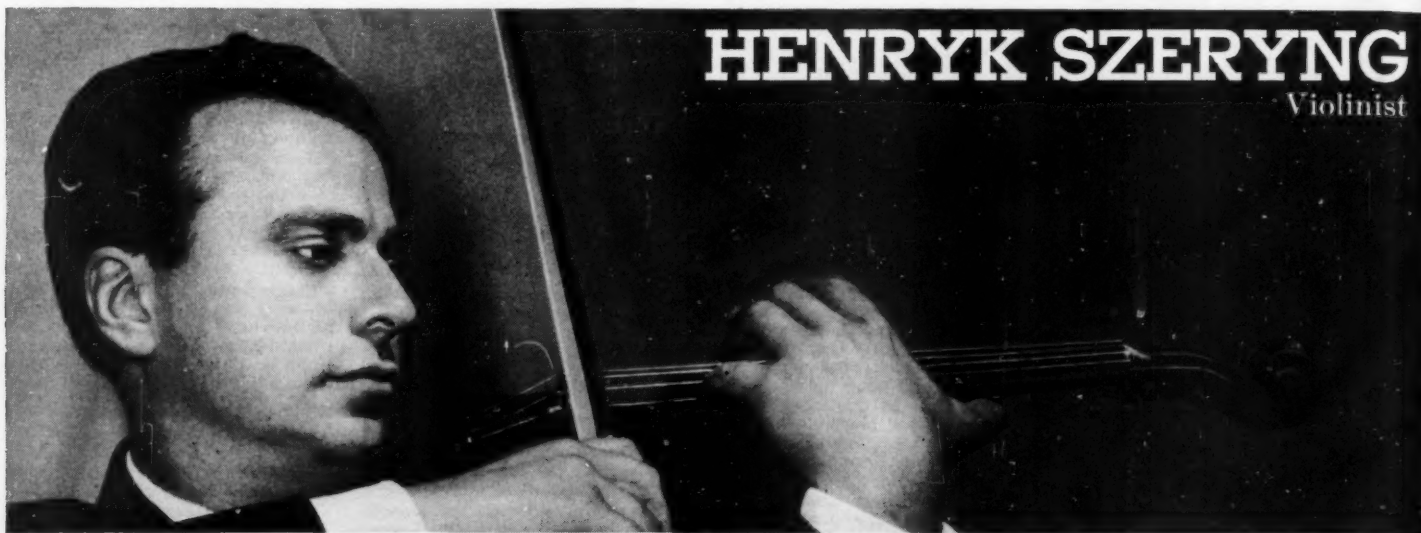
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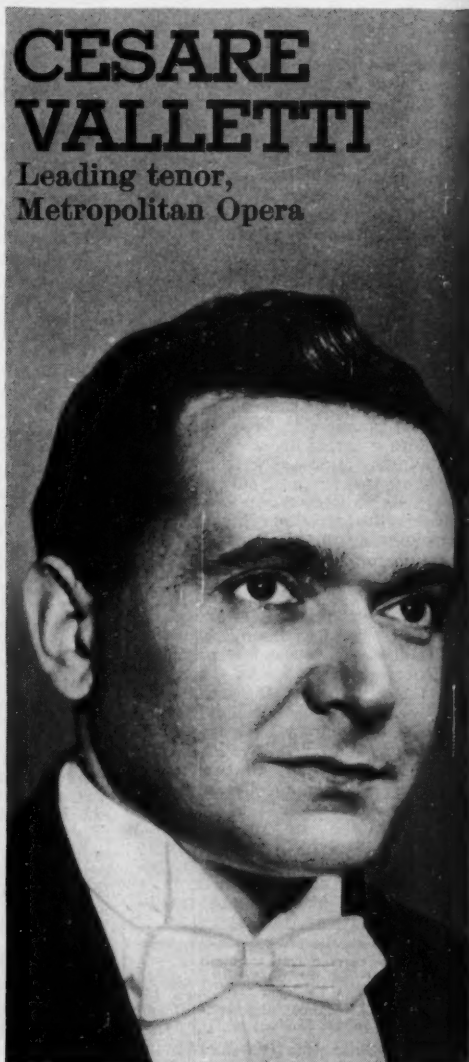
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February, 1958

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## New Recordings

(Continued from page 157)

Notre Dame or one of the other Gothic glories of France. Suddenly, one is whisked into another world, incredibly remote and yet somehow familiar. A sense of pure, severe, yet subtle and profound beauty steals over one's senses. For this music is actually more magical than the deliberate incantations of later eras.

In his admirable album note, William G. Waite tells of the building of Notre Dame and of the flourishing of music in medieval Paris. It was in the 12th century, about 1160, that Leoninus of Notre Dame completed his series of polyphonic settings for the responsorial chants of the Mass and Office for the major feast days. His successor, Perotinus, wrote new settings of some of his works 30 years later, besides composing new versions of his own, using three and four voices, instead of the two parts used by Leoninus.

This album brings us four pieces of organum (that is polyphonic settings of chant) by Leoninus: the Gradual "Viderunt omnes", for Christmas Day; the "Alleluia, Epulemur in Azimis", for Easter Sunday; the Gradual "Propter veritatem", for the Feast of the Assumption; and the Responsory "Gaude Maria", for the Annunciation. There are two by Perotinus: the "Alleluia, Nativitas", for the Nativity of the Blessed Virgin Mary, in a three-part setting; and the Gradual "Sederunt principes", for the Feast of St. Stephen, in four parts. Mr. Waite explains the mystical

doctrines of number and proportion which influenced medieval music. But the modern listener has no troubles with fourths instead of thirds or with unusual rhythmic patterns. In fact, this pure, concentrated, supremely functional music is closer to us in the 20th century than it could have been to any recent musical epoch. Though the religious beliefs of the Middle Ages may seem incredibly remote, the art of the Middle Ages has lost none of its power over us. The performances in this album are impeccable.

—R. S.

### Another Tchaikowsky

**Ravel:** "Gaspard de la Nuit".  
**Prokofiev:** "Visions fugitives".  
Andre Tchaikowsky, pianist. (RCA Victor LM 2145, \$4.98)  
★★★

In this album, recorded in Paris, the young Polish pianist Andre Tchaikowsky gives his debut recital on disks. It is something of a miracle that this 22-year-old artist has survived to win international acclaim. He was born on Nov. 1, 1935, in Warsaw, shortly after the infernal cauldrons had begun boiling in Nazi Germany. During the occupation of Poland, his parents and most of his relatives were killed. Young Andre was smuggled to Paris, where he studied secretly. He was taken back to Poland and entered the State School of Music in Lodz in 1945 at the age of 10. In 1946, he was sent with Polish state aid to the Paris Conservatoire where he won the first medal in 1950. In 1956 he was a prize-winner in the Queen Elizabeth Competition in Brussels, and his American debut followed, in the 1957-58 concert season.

### Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.  
★★★ Free from all obvious faults, differing only slightly from above.

★★ Average  
★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

It is immediately apparent that Mr. Tchaikowsky has technique to burn. He whips up climaxes in whirlwind style; he gets about the keyboard with whiplash speed; and he generates a very exciting nervous tension. But this exuberance tends to throw the quieter and solidier musical virtues into the shade in these interpretations. The tone is frequently brittle and hard in quality, rhythmic shape is lost in convulsive spurts of speed (notably in the "Scarbo" of Ravel); and this brilliant young virtuoso still cannot sing as persuasively as he shouts (the slashing, dynamic "Visions fugitives" are more convincingly played than the tender and lyrical ones).

Nonetheless, this album is a welcome introduction to a young artist who has a lifetime ahead of him in which to deepen and ripen his talent. Fate owes him much, and everyone will wish him well.

—R. S.

### Out of Hollywood

There have been, and doubtless will continue to be, many recordings of Beethoven's late quartets (Opp. 127, 130, 131, 132, 133, and 135). There are few current ones, however, that match, point for point, the performance of the Hollywood String Quartet given at the Edinburgh Festival last summer and recorded by Capitol (PER 8394, \$24.90)★★★

Composed of Felix Slatkin and Paul Shure, violins; Alvin Dinkin, viola; and Eleanor Aller, cello, all first-chair members of film-studio orchestras, the Hollywood players have grown and mellowed into an ensemble of rich texture and wondrous synchronization. Their playing of these very difficult, sometimes abstruse late quartets of Beethoven, which often strain against the limitations of the instruments as well as the form itself, reveals a collective ability and willingness to take infinite pains in matters of detail in intonation, modulation of tone, attack and release, and innumerable psychological and technical adjustments demanded of the four separate voices and separate intellects to give expression to such music.

The only performance of the lot that approaches the pedestrian is that of the Grosse Fuge; but the craggy difficulties of this unique structure are so formidable that they defy full artistic solution, as a matter of fact, I never had heard a thoroughly satisfactory performance of the piece, and one must be more or less content if he is enabled to hear all of the notes and follow the polyphonic subjects.

—R. E.

### Bach-Vivaldi

**Bach, J. S.:** Six Clavier Concerti after Vivaldi. Sylvia Marlowe, harpsichord. (Capitol P8361, \$3.98)  
★★★

One of the many blessings of the boom in LP recording is strikingly illustrated in this album. For how many music-lovers have ever heard any of Bach's transcriptions of Italian

concerti grossi for the harpsichord and organ? Yet these transcriptions not only have an historical fascination; they are very beautiful music. Bach's own "Italian Concerto", of course, has become a staple of the repertoire and is even played by famous virtuosos who would not be caught dead playing a Prelude and Fugue from "The Well-Tempered Clavier". But on the modern piano it loses much of its color and richness of texture.

In these Vivaldi transcriptions we can watch Bach absorbing the music of the Italian master and reshaping and recoloring it in the process of translating it from the medium of the orchestra to the harpsichord. Bach made these arrangements of Vivaldi and of other Italian composers (perhaps Miss Marlowe will record the others for us, one of these days) while he was at Weimer, in his first four years here, 1708-12.

They can be enjoyed by listeners who have no desire to consider their historical importance or relation to Bach's musical development. But they will have a double pleasure in store for those who compare them with the orchestral original versions where this is possible, and who take the pains to see exactly what Bach does in adapting them to the keyboard.

The program note of the album points the way to this study and also mentions some of the manifold problems of interpretation which face the modern harpsichordist. Here again, an awareness of Miss Marlowe's use of harpsichord registration and her treatment of detail will redouble the interest of this recording. Far from being too bold, she might have allowed herself much more freedom in such matters as coloration and rhythm.

Through recording, we are at last escaping the shackles that the fashions of the concert hall have fastened upon performance and repertoire. May this and all similar explorations of neglected musical areas prosper!

—R. S.

### Ageless Incantations

**Hovhaness, Alan:** "Saint Vartan" Symphony, Op. 80. M-G-M Chamber Orchestra, Carlos Surinach conducting. (M-G-M E3453, \$3.98)  
★★★

This curious and deeply moving work was composed in 1950 for the celebration in 1951 of the 1,500th anniversary of the death of the Armenian warrior-saint, Vartan Marmikonian. Armenia was the first country in history to proclaim Christianity as its state religion and in 451 she was menaced by a Persian army which was sent to impose Zoroastrianism upon her. Vartan Marmikonian led the Armenian forces which resisted the far outnumbering Persians so fiercely that they won only a Pyrrhic victory.

Now all of this historical background is utterly remote from us and no one would have to know who Saint Vartan was to enjoy Hovhaness' (Continued on page 162)



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Paul Henry Lang, New York Herald Tribune

"Oberlin's exquisite phrasing and bell-like tones (in the Messiah) probed straight to the heart of the matter."

Harold C. Schonberg, New York Times

"The evening's standout performer was Russell Oberlin. The distinctive countertenor\* sound, a thoroughly masculine timbre in a feminine range, was a revelation here. Oberlin has a rare voice which he handles masterfully."

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Jay Harrison, New York Herald Tribune

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## New Recordings

(Continued from page 160)

music. But it does have a relation to the music, for Hovhaness, like so many artists of today, has gone back to the roots of a national culture, and to the wellsprings of religious ritual, in shaping the style of his music.

There is nothing self-consciously archaic about these twisting and elaborate melodic tendrils, these intricate contrapuntal mazes, these exotic sonorities and endless repetitive rhythms. Hovhaness, after all, was born in Somerville, Mass., in 1911, and not in the near East in 400. But they recreate for us ways of musical thinking and feeling that are refreshingly remote from classroom counterpoint and made-to-measure sonata form.

One of the most dangerous habits that any music-lover can get into is formal dogmatism — it is just as vicious as religious dogmatism. There is no single path to artistic glory. Did not the divine Johann Sebastian Bach end his "Goldberg" Variations (one of the most imposing musical structures ever conceived) with a Quodlibet on old German folk tunes, as if to remind us that the loftiest art never loses contact with its roots?

This "Saint Vartan" Symphony is full of dance rhythms and hypnotic chants which are vitalized through amazingly intricate yet simple-sounding contrapuntal episodes. One would have to be emotionally arthritic and intellectually petrified not to feel something of its aura of wonder and song.

—R. S.

### Britten Ballet

**Britten, Benjamin:** "The Prince of the Pagodas". Orchestra of the Royal Opera House, Covent Garden, Benjamin Britten conducting. (London LL 1690/1, \$7.96) ★★

When Britten's full-length ballet, "The Prince of the Pagodas", was given its premiere in New York last fall by the Royal Ballet, it was the subject of a good deal of controversy — concerning both the music and the choreography. (See the October, 1957, issue of *MUSICAL AMERICA*.) Some felt that the score did not represent Britten at his best and that it bordered on the banal, in spite of its professionalism. Now, thanks to this full-length recording, it is apparent that the music can stand on its own legs,

and repeated hearings bear witness that it is in some ways more effective without the choreography.

Perhaps the work is not a major opus in the composer's output. Britten has said that this was a difficult work for him to write, and occasionally one feels that some passages are overextended, possibly to serve the purposes of the choreography and the story. But this is not to say that there is no delightful music here — so much that one wishes the composer would make a concert suite of it, so that it could be heard often on symphonic programs (for obvious reasons a ballet of full-evening's length is seldom encountered in concert form these days). If the score does not speak as directly to the heart as others by Britten do, one can always take relish in the delightful scoring and the distinctive harmonies and craftsmanship that stamp this work as Britten's own. This is Britten in a light vein, and after all every work does not have to be a "Peter Grimes" or a "Turn of the Screw" for it to be considered worthy of a music-lover's attention.

The performance and the recording are exemplary. Britten is one of the few composers today who is also an ideal conductor of his own creations, and he draws from the orchestra truly delectable sounds and colors.

—F. M. Jr.

### Respighi and Schumann

**Respighi:** "Il Tramonto"; "Doric" Quartet. Sena Jurinac, soprano; Barylli Quartet. (Westminster XWN 18597, \$3.98) ★★

**Schumann:** "Frauenliebe und Leben", Op. 42; "Liederkreis", Op. 39. Sena Jurinac, soprano; Franz Holetschek, piano. (Westminster XWN 18493, \$3.98) ★★

Sena Jurinac, whom illness prevented from making her American debut last fall, has made two distinguished recordings for Westminster. The first includes a rarely heard work by Respighi, which the composer subtitled a "poem for quartet and voice". Written in 1917, "Il Tramonto" is a setting of an Italian version of Shelley's poem "The Sun-set". It is a singularly restrained work for Respighi and an exceedingly lovely one. The vocal line rises and falls in a consistently serene mood, with the instrumental ensemble quietly supporting the soloist. The work develops a hypnotic quality with the

tragic overtones of the poem suggested only by subtle, understated means. Both the Barylli ensemble and Miss Jurinac bring the right degree of quietude and tenuousness to the music in a perfectly understood performance.

The "Doric" Quartet, composed in 1923, is another of Respighi's non-bombastic works and is similar to "Il Tramonto" in that the first violin sustains an almost vocal melodic line above the other voices. The ideas are warmly lyric, never flabby, and they flow and develop facily if with no great profundity. These two works, representing the less gaudy side of Respighi, come as a welcome change and fall pleasantly on the ear.

Understatement is also the word to describe Miss Jurinac's performances of the two Schumann song cycles. She does not miss any of the implications of the music and text, but she communicates them with less force and explicitness than some other noted singers do. Given Miss Jurinac's fine-spun voice, the interpretation becomes a very affecting one within the expressive limits the soprano has chosen to set. Mr. Holetschek's collaboration at the piano is first-rate.

—R. A. E.

### Symphonic Roots

**Dittersdorf:** Symphony in C major. **Mozart:** Symphony No. 14, in A major, K. 114. **Bach, J. C.:** Sinfonia in B flat major, Op. 18, No. 2 (Overture to "Lucio Silla"). **Haydn:** Divertimento in G major. Danish State Radio Chamber Orchestra, Mogens Woeldike conducting. (London LL 1308, \$3.98) ★★

This album is one of the freshest and most buoyant recordings of its kind that I have heard. In the first place, the music itself belongs to a period of happy blossoming, when the classical symphony as it was to mature in the minds of Haydn, Mozart, Beethoven and others was beginning to emerge and to assume new contours and formal concepts. All four works, as H. C. Robbins Landon points out in his admirable program note, are typical examples of the pre-classical and early classical orchestral style. It is a delightful, if complicated, undertaking to follow the evolution of the Italian operatic sinfonia, a three-movement overture, into the full-blown classical symphony. Mr. Robbins Landon shows how these four works by Johann Christian Bach, Karl Ditters von Dittersdorf, Haydn, and Mozart are all related to this evolution.

It would be inexcusably naive, of course, to listen to these works patronizingly as "early attempts" or "fumbling efforts". No composer, thank God, ever writes with an eye on the history books. But in the light of later development, this music, which is wholly vital and lovely in its own right, takes on new "values".

Two of the works have been recorded for the first time: the Dittersdorf Symphony and the Haydn Divertimento, both of them of very high quality. And how different! Let these four pieces, with their strikingly different profiles, be a lesson to those who try to lump whole periods into one style or genre and who have lost their sense of the uniqueness of every composer, no matter what his degree of talent or historical importance.

Mozart, and even Haydn, are faring well in recordings. But may we please have more J. C. Bach and Dittersdorf? To Mr. Woeldike and the Danish State Radio Chamber



Michigan State University

Izler Solomon, left, conductor of the Indianapolis Symphony, receives Michigan State University's Award for Distinguished Service from Roy Underwood, head of the division of fine arts

Orchestra one can offer only the highest praise. The playing is impeccable in taste, inspired in spirit, and, incidentally, beautifully captured by the engineers

—R. S.

### Records in Brief

Erich Leinsdorf conducts the Los Angeles Philharmonic in Debussy's "La Mer" and Ravel's "Daphnis et Chloe" Suite No. 2 on Capitol Records (Capitol P8395)★★★. The performances are precise and clean but lacking in luster.

On RCA Victor (LM 2096)★★★, Nicolai Malko conducts the Philharmonia Orchestra in lively, spirited, and authentically flavored performances of the Dvorak "Slavonic Dances".

### Victor To Record Barber's Vanessa

Rudolf Bing, general manager of the Metropolitan Opera, has announced that RCA Victor, through a special arrangement with the Metropolitan Opera and the Book-of-the-Month Club, will record Samuel Barber's "Vanessa", which had its world premiere at the Metropolitan Opera on Jan. 15 (see page 5).

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# RECITALS in New York

## Aaron Rosand . . . . Violinist

Carnegie Hall, Jan. 7.—Eugene Ysaye was born 100 years ago this coming July 16, and Aaron Rosand paid tribute to the great Belgian violinist in this recital. The program was devoted to works that were once associated with Ysaye's repertory and to compositions by the Belgian. Franck's Sonata, which was dedicated to Ysaye (who did so much to make it popular) was the major work in the recital, and here Mr. Rosand displayed his gifts to great advantage. Technically, he was well the master of the work, and he approached it straightforwardly and with none of the cloying sweetness that often mars performances of the Sonata. His tone was pure and mellow, and he colored the melodic lines skillfully.

The same passionate intensity that had made the Franck Sonata a pleasure also characterized the interpretations of the Ysaye compositions. Mr. Rosand is to be praised for reviving these works—"Obsession" and "The Furies" (both for violin alone) with their overtones of Bach and the "Dies Irae", and "Chant d'Hiver", which is filled with yearning songfulness. It



Aaron Rosand

takes virtuosity on a large scale to perform these works successfully, but their problems did not seem to bother the violinist. To the Vitali Ciaccona, the Pasquali-Ysaye Sonata in A minor, and the Telemann Fantasia XII Mr. Rosand brought seriousness of approach, but his rhythmic pulse could have been more steady. Eileen Flissler was the commendable accompanist, and her part in making this a successful recital cannot be underestimated. —F. M., Jr.

## Cesare Valletti . . . . . Tenor

Town Hall, Jan. 10.—Cesare Valletti, making his first solo recital appearance since his Town Hall recital debut in 1954, was in excellent form. The distinguished lyric tenor of the Metropolitan Opera was heard in a program that ranged through three centuries of song, from Jacopo Peri's "Nel puro ardor" to contemporary works by Ildebrando Pizzetti, G. Francesco Malipiero, and Norman Delo Joio.

Mr. Valletti sang these, as well as songs by Stradello, Scarlatti, Handel, Schubert and Bantock, with impeccable vocal polish and with the utmost refinement of tone and nuance. Each song, too, was sung in a style appropriate to its period and content.

Singing with a mezza voce at once soft yet round and resonant, the tenor gave an object lesson in bel canto in

Scarlatti's "Cara e dolce" that was worth any neophyte singer's price of admission alone. The same can be said, too, for the style and perfection with which he sang Belmonte's aria from Mozart's "Die Entführung aus dem Serail". The singer's flair for the dramatic, as well as the lyrical, was



Cesare Valletti

brought to bear on Marcello's aria from Donizetti's "The Duke of Alba" with telling effect. Only in an occasional forte top tone did Mr. Valletti's voice lose its silvery sheen, but these slight aberrations were always compensated for by the musical expressiveness of the phrase.

Mr. Valletti was at his evocative and communicative best in the Schubert songs, particularly in "Der Juengling an der Quelle" and "Nacht und Träume", where each shade of meaning was reflected as in a mirror. No little of the effectiveness of this Schubert group was due to the beautiful piano playing of the accompanist, Leo Taubman. —R. K.

## McHenry Boatwright, Baritone

Town Hall, Jan. 12 (Debut).—Although McHenry Boatwright, 1957 winner of the Young Artist Auditions,

National Federation of Music Clubs, has been heard locally with oratorio groups and with orchestra, this was his first New York recital.

His choice of music was discriminating: lieder by Mahler and the seldom-heard Hans Pfitzner, Ravel's "Don Quichotte à Dulcinée", a group sung in English, and four spirituals.

Mr. Boatwright had a pleasing stage personality. Because of his numerous public appearances, his manner was assured, and he could project the meaning and mood of his selections—whether they were in German, French or Italian—with noticeable ease. The voice quality was rich and resonant in the lower



McHenry Boatwright

register, while it could sound thin and "pinched" in the top notes.

As an interpreter, Mr. Boatwright was especially satisfactory in the Mozart concert aria, "Mentre ti lascio, o figlia" (K. 513), and in Handel's "Sommi Dei", which opened the program.

Throughout the afternoon, the young singer and his excellent accompanist, Paul Ulanowsky, were warmly applauded. There were several encores. —W. L.

## Rey de la Torre . . . Guitarist

Town Hall Jan. 12.—Rey de la Torre is a most self-effacing entertainer. He plays with sphinx-like immobility. Yet between numbers, when he is casually strumming and recognizing a friend in the audience his personality charms. He plays with a



Rey de la Torre

seriousness of purpose that is commendable. Of the works heard, the "Fandanguillo" by Joaquin Turina had areas of evocative beauty; and the last of the Variations on a Pavane by Milan by Nin-Culmell had power. The works by Sanz, Dowland, Visee, Sor, Orbon, Torroba, Falla, Granados and Albeniz had their moments but they were fleeting.

It was the man, the technician, the instrument with its multicolor palette that attracted one's attention. And to these ingredients the audience responded with hearty enthusiasm. —E. L.

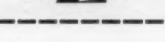
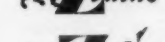
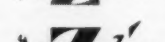
## Albenieri Trio

Carnegie Recital Hall, Jan. 12.—The Concert Society of New York's fourth concert of the season presented the Albenieri Trio. Their per-

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## Milestone for Puccini

(Continued from page 156)

seems to have been in Puccini's mind for a long time, though in the first instance he had envisaged it as a light opera. Eventually, however, the subject, and even more perhaps the heroine, attracted him so much that the whole scheme was recast.

### "Manon" and "Manon Lescaut"

There remained the not inconsiderable handicap that Massenet had already written a most successful opera about Abbé Prévost's heroine and care had to be taken to overlap Massenet's libretto as little as possible. No one is likely to deny that this is superior to Puccini's, particularly as regards the last act, and all Frenchmen assert that the same is true of the music. This, however, is by no means universally accepted; Massenet's score is more elegant, more consonant perhaps with the subject matter, but there is greater vitality in Puccini's music, and its spontaneity, freshness, and individuality are very remarkable. It is significant that the composer, after he ceased to be interested in "La Bohème" and "Tosca," continued to regard "Manon Lescaut" with affection. Incidentally it was "Manon Lescaut" that laid the foundation of his fortune. He was thereby able to fulfill his ambition of buying a little house at Torre del Lago, on the shore of Lake Massaciuccoli, where he could indulge his passion for shooting wild duck.

### Mild Reception for "Bohème"

Three years later, in 1896, there was produced at Milan under Toscanini's direction "La Bohème," the first of the three operas by which Puccini is primarily known to the general public. There was the usual trouble with the libretto, the two authors not being able to agree what to retain and what to omit of Henri Murger's original novel, while Puccini himself disagreed with both, eventually proving right as usual. The reception of the opera by the public was lukewarm rather than hostile and the critics were patronizing. It was sometime, in short, before the opera started on the path of triumph it has followed ever since. In view of the fact that "La Bohème" is probably the most popular opera in the world, surprise has been expressed that it took so comparatively long a time to establish itself in popular favor, but it is often forgotten that the intimacy and what may be called the flavor of the music were new; not unnaturally a little time was necessary for them to be appreciated. Any discussion of "La Bohème" is obviously superfluous, but many will feel that not even its familiarity, however excessive, has succeeded in blunting the edge of the impact of its charm. If this is an example of mere theatrical effectiveness let us have others as soon as possible.

Next, in 1900, came "Tosca,"

wherein the charge of concentration on theatrical effectiveness can scarcely be denied. With the exception of the last act, for which Puccini himself was mainly responsible, the libretto was less of a problem than usual, taken as it was from Sardou's play of the same name. Moreover, Sardou himself proved ready to help, eventually declaring the opera to be in some ways better than his original play. At first sight the subject matter would hardly seem to provide promising material for musical expression, there being little opportunity except in the last act for that lyricism in which Puccini excelled, the opera remaining in essence a succession of dramatic situations, an essay in conflict, often brutal to the point of sheer cruelty. I suppose the ultimate test of "Tosca's" merits is whether the music is held really to deepen the horror or not. On the whole I think it does, while the beauty of the lyrical passages in the last act, notably the duet, shows the composer at his very best.

It is just worth recalling that Puccini himself came to dislike "Tosca".

### "Butterfly" Hissed

Again, four years later, in 1904, came "Madama Butterfly," the only Puccini opera that met with a definitely hostile reception. This would seem to have been due more to dislike of the libretto than to disapproval or incomprehension of the music. For once Puccini, disregarding the advice of his collaborators, had made a mistake when he insisted that the opera should be in two long acts. The Milanese public, which, like all Italian audiences, highly prized its *entr'actes*, determined to show their resentment at this break with tradition—and poor "Madama Butterfly" was hissed off the stage. A few months later, however, after some minor alterations in the score and the provision of the two customary *entr'actes*, it was again produced at Brescia, this time with triumphant success. The composition of "Madama Butterfly" seems to have given Puccini exceptional trouble, but he must have judged the trouble worth while for he came to love the opera and its heroine dearly. It has been said with some justice that "Madama Butterfly" is the very quintessence of the merits and the defects of Puccini as a composer. The somewhat experimental last act is not perhaps altogether a success, but the music associated with the American Consul, with Butterfly's Japanese relations, the entrancing flower duet, and the essay in *bouche fermée* at the end



of the second act are beyond praise, achieving as they do such widely different effects in so comparatively simple ways.

The years immediately succeeding "Madama Butterfly" were largely occupied by that unremitting hunt for libretti already mentioned. Few people realize what an important part this played in the composer's life; on a rough calculation there were some 17 of them, some immediately discarded, others actually worked upon, the subjects ranging from plays by D'Annunzio, Maeterlinck and Oscar Wilde to Ouida's "Two Little Wooden Shoes".

### Too Robust a Subject?

When, however, Puccini saw the American melodrama, "The Girl of the Golden West", he had no further doubt, and in September, 1910, his opera of the same name was produced in New York. It was a triumphant success not only in the United States, but later in Italy—a success that can hardly be said to have been maintained subsequently. Not that "The Girl of the Golden West" is musically inferior to the preceding operas; many musicians think that the first act marks a definite advance in the composer's technique and is highly interesting as music, to which I would add that it seems to me well-nigh miraculous that any composer should have been able to set it to music at all. Maybe the subject was a little too robust for Puccini's sentimental vein, but the idea, prevalent at one time, that the opera was a kind of pot-boiler, planned to capture American dollars, is quite preposterous. Puccini was irresistibly attracted by the subject at once and he fell in love with the heroine, Minnie, just as wholeheartedly as he had fallen in love with Cio-Cio-San and was later to fall in love with Suor Angelica.

### Challenge to Lehar?

Little need be said about "La Rondine", originally planned as a kind of challenge to Franz Lehar, but later produced at Monte Carlo in 1917 as a more or less serious opera. It is skillful and beautifully scored, but remains undoubtedly Puccini's least important opera since "Edgar".

Of first-class importance, on the other hand, was the trio of one-act operas, "Il Tabarro", "Suor Angelica", "Gianni Schicchi", known in Italy as "Il Trittico". These were first produced in New York in December, 1918, and a little less than a month later in Rome, being rapturously received on both occasions. Here again the initial triumph has hardly been maintained, though not so markedly as in the case of "The Girl of the Golden West". Moreover, critical opinion concerning their merits is as high as ever it was, if not higher. By many musicians "Gianni Schicchi", that amusing satirical essay in Florentine rascality, has always been acclaimed as Puccini's

masterpiece, and its brilliance and amazing technical skill certainly justify such an opinion. But, as already indicated, in recent years "Il Tabarro" has gradually been winning equal recognition. Puccini has illustrated this brutal, sordid story of the revenge taken by a Paris bargee on his unfaithful wife and her lover with the most virile and direct music he ever wrote, the craftsmanship of the score being in its very different way as remarkable as "Gianni Schicchi".

### Cinderella of "Il Trittico"

"Suor Angelica", the story of a girl who has been relegated to a convent for having borne an illegitimate child, has undoubtedly proved the Cinderella of the *Trittico*. Few will maintain that this is altogether undeserved, if only because the exclusive use of female voices leads to a certain monotony, skillfully though the composer has handled them. The charge of insincerity sometimes leveled against the music is patently absurd; Puccini always retained a special affection for "Suor Angelica". It seems a thousand pities that these three one-act operas are not more frequently produced, as planned, in the form of a triple bill. Owing to the perfect contrast between them they gain a great deal by juxtaposition—and surely successful one-act operas are not so plentiful that we can afford to jettison any one of them.

As all the world knows, Puccini's last opera, "Turandot", based on Carlo Gozzi, was left unfinished. He had gone to Brussels for an operation on the throat, taking the score with him, and in Brussels he died, not strictly speaking from cancer, as is usually said, but from the effect on the heart of deep-ray treatment.

### Supreme Achievement

It is a tragedy that "Turandot" was left unfinished. With every desire not to belittle Alfano's writing of the final duet I cannot help feeling that Puccini might well have done something different with it, perhaps changed it altogether. As it is, the score of "Turandot" is the best possible example of Puccini's superb craftsmanship; the writing for the chorus in the first act for instance can be described as a real synthesis of the writing for chorus by contemporary composers; the music written for Liù has genuine pathos; the two trios for the three Masks are touching as well as wonderfully colorful. In short, from the technical point of view, "Turandot" is probably Puccini's supreme achievement and it has been suggested that, had he lived, his next opera might well have been a masterpiece of the first order. It was first produced at La Scala in Milan in 1926. Toscanini conducted and on this occasion the performance was stopped at the last bar written by the composer himself, the opera being given the next

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## Puccini Milestone

(Continued from page 164)

night with Alfano's reconstruction of the last duet.

Puccini's apparent simplicity of character is perhaps a little deceptive; he was not really so simple; he was a mass of contradictions. For instance, he took great pleasure in the society of his fellow-creatures, but he was shy, almost a solitary. The idol of all the drawing rooms of Europe, he could not

live in a town; he had to live in the country if only to avoid noise. Having acquired fame and fortune to a degree undreamed of by most composers, even successful composers, he remained always a prey to melancholy. I have already tried to sketch his attributes as a composer. Perhaps it was unnecessary; they are fairly self-evident. One thing, however, can hardly be overstressed: the individuality of his music; you may like it or not, but you are never in any doubt at all as to who wrote it.

## A Survey of Piano Methods

(Continued from page 29)

"method" in recent years, is nothing more than a graduated system of presenting the fundamentals necessary for acquiring technical skill and musical knowledge, arranged and annotated according to the lights of the individual author or compilers. With some overlapping, these can be divided roughly into two approaches—those that say, in effect, "use your head and save your fingers", and those that work on the assumption that by exercising the fingers until they become automatons the mind can devote itself to more important matters.

Perhaps the most ingenious invention ever designed to revolutionize the playing mechanism of the piano was the Janko Keyboard. Necessity was the mother of this invention, as of so many others. Paul von Janko (1856-1919), a Hungarian pianist, found that his hands were too abnormally small to master the conventional keyboard.

### Invented in 1882

In 1882 he invented a completely new keyboard, consisting of six banks of small keys about the width and length of the thumb's first joint. These were so arranged that all octave stretches would be within the span of the conventional keyboard's sixth. Any piece, moreover, could be played in any key with equal ease and with a uniform hand position. As there were no black keys, there was no thumb problem. All seven and one third octaves of the standard keyboard were contained in the two lower rows of keys. These were duplicated in the other banks in such a way that the hand could always remain in a "normal" position, because any key was in easy reach of any finger. Since pianists trained in the traditional way were reluctant to adopt the new keyboard, and piano manufacturers were equally reluctant to make the necessary change-over, adjustments and financial sacrifices involved, the Janko Keyboard, despite the vain efforts of a few enthusiasts, was already a dead issue by 1900.

Other notable keyboard inventions designed to facilitate the pianist's task, such as the Clutson Cradle Key Action, the Radiating Keyboard (which fanned-out like an organ pedalboard), and the

Emmanuel Moor Double-Keyboard Pianos met a similar fate.

During the 19th century, hundreds of mechanical contraptions for the exercising and strengthening of the fingers, or the guidance of the hand, were invented and patented. Most of them were of the "straight-jacket" variety, and, though ostensibly designed to eliminate the practicing of "tiresome" exercises, were of dubious value. The most publicized of these were J. B. Logier's Chiroplast and Henri Herz's Dactylion. Clementi endorsed the former (why wouldn't he, he was the manufacturer), and Czerny recommended the use of both with reservations and only where the hands were abnormally weak.

### Schnee Method

In the early 1920s, a Swiss physician, Dr. Waldemar Schnee, came along with his "Passive and Manipulative Hand Culture Exercises". Although beneficial for weak and injured hands, these not only dispensed with the gadgets but did away with the keyboard itself as a means of acquiring technical skill. Schnee's theories, like the gadgets, the Janko Keyboard, and a thousand and one other would be "improvements" for acquiring speedy technical skill without working, have long since gone the way of the snows of yesteryear, but the Piano Method remains, in one form

or another, the indispensable adjunct of learning.\*

While the epitaph on his tomb in Westminster Abbey refers to him erroneously as "The Father of the Pianoforte", Muzio Clementi (1752-1832) was without doubt the father and founder of the modern virtuoso school of piano-playing. Since he established the principles on which the whole modern edifice of piano-playing is based, every pianist to date has been indebted to him.

Although these were eventually superseded by other methods, no better and no worse, the "Gradus ad Parnassum, or The Art of Piano Playing Taught in One Hundred Examples", which was first published in 1817, remains a *sine qua non* for the development of brilliant passage-playing. Eight years in the making, the "Gradus" was Clementi's magnum opus, his last "pianistic" will and testament and the world's first royal road to piano virtuosity.

### Tausig's Clementi

It is perhaps unfortunate that Clementi's great work is known today chiefly in Carl Tausig's truncated version. Tausig, in reducing the work to 29 exercises—valuable as these are—threw away the meat and merely kept the bare bones.

Clementi's most brilliant pupils—John Baptist Cramer (1771-1858), John Field (1782-1837), Frederic Kalkbrenner (1788-1849), and Ignaz Moscheles (1794-1870)—based their piano methods and etudes on the principles expounded by their teacher. Cramer's celebrated etudes, composed in 1811, really sparked the "Gradus ad Parnassum", as Clementi did not want to be outdone by his pupil. The Cramer etudes also formed the basis of Louis Kohler's "Classi-

\* A leading exponent of Hand Culture today is Hedy Spielter, noted New York teacher of many prominent young pianists. Miss Spielter's method is her own. Her exercises are designed for therapeutic as well as pianistic values. She is also a firm believer in the use of the Virgil Tekniklavier as a means of acquiring technical skill. The only Tekniklavier obtainable today are those that occasionally turn up in second-hand piano dealers' shops.

Raya Garbousova-Biss (left), Mrs. Hans Heinsheimer, and Artur Rubinstein were guests at a party given by Rudolph Schirmer in honor of Samuel Barber, following the premiere of "Vanessa" on Jan. 15 in New York

Will Weisberg



cal High School for Pianists' Beethoven, as we know, considered Cramer to be the greatest pianist he ever heard. If, as Bülow said, Bach, Beethoven and Brahms are the Holy Trinity of music, then surely the three C's—Clementi, Cramer and Czerny—are the high priests of piano technique.

When that eccentric genius of the piano, Vladimir de Pachmann, was well in his seventies, he claimed to have discovered a new method of playing. Explaining this "method" to reporters on his farewell tour of this country, the old man found to his chagrin that he had been misquoted as advocating stiff wrists. In an interview with John Alan Haughton in *MUSICAL AMERICA* (Sept. 8, 1923), he tried to set the matter straight in this way: "I now play without any lateral motion of the wrists . . . such lateral movements as is required has the elbow as the center of the circle, not the wrist joint. . . . What led me to evolve the new technique? Who inspired me? I went back to first principles, to Muzio Clementi, who never would permit the thumb to play a black key. . . . Thus, from an antique source comes the modern inspiration."

### No Bach or Mozart

De Pachmann's new method not only meant re-fingering his entire repertory; it meant the elimination of many works not adaptable to the new method. "No longer do I play Bach or Mozart," he added, "they are tinkly. Anyhow Bach and Mozart on our modern pianos are not Bach and Mozart, and, as I said before, you can't play everything, and why should you want to? Other pianists might emulate de Pachmann and limit their repertories to the things they are physically and temperamentally fit to play. Chopin did, and so did Thalberg and Gottschalk. Gottschalk is back in vogue again, but we will speak patronizingly of Thalberg. Yet those who heard Thalberg claim that no one could match his "singing" on the keyboard.

Richard Hoffman (1831-1909), an English pianist who came to this country in 1847, settled here, and became one of our leading musical figures during the latter half of the 19th century, wrote of Sigismond Thalberg in his "Some Musical Recollections of Fifty Years" (Scribner's, 1910). His repertoire consisted of only about 12 of his own fantasias, but these were played with absolute perfection.

(Continued on page 168)

## Satie

(Continued from page 28)

I sleep only with one eye; my sleep is very sound. My bed is round, with a hole in it to let my head through. Every hour a domestic takes my temperature and gives me another.

For a long time I have subscribed to a fashion magazine. I wear a white bonnet, white stockings and a white vest.

My doctor has always told me to smoke. To his counsel he adds: "Smoke, my friend; otherwise someone else will smoke for you."



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## Piano Methods

(Continued from page 166)

There is no doubt that the great players of the last generation were much more perfect in technical finish than those of the present time who play everything from Bach to Liszt.

Thalberg's chief claim to fame, aside from his historical position as a pianist, is his "L'Art du Chant", in which his principles of singing on the keyboard are outlined. These can perhaps best be summed up in a sentence from the book: "In many cases the keys should be caressed rather than struck, kneaded, as it were, with a boneless hand and fingers of velvet." Thalberg also maintained that "the finished artist must be able to assume any position of hand or finger that may be productive of artistic results, but it must be gracefully done."

Liszt probably meant the same thing when he said the hands should float over the keys rather than cling to them. Many pianists are unaware of the fact, by the way, that Liszt wrote 12 books of technical exercises covering every conceivable pianistic problem. Why these have been neglected is one of the mysteries of the music business.

One of the most comprehensive of the early methods—and also one of the least known—is Czerny's Op. 500. "The Complete Theoretical and Practical Pianoforte School. The First Rudiments of Playing to the Highest Most Refined state of Cultivation with the Requisite numerous Examples" was dedicated to Queen Victoria and was handsomely printed and published in three volumes in 1839 by Messrs. R. Cocks & Co., London.

### Czerny's Teaching

It is all that its title implies. What is really amazing about the work is the fact that Czerny expected the learner to cover all this ground in *one year's time*. Since Frank Milburn, Jr., went into some detail regarding this method in his article "Czerny—Father of Virtuosos", which appeared in last year's February issue of *MUSICAL AMERICA*, I shall try to confine my observations to those that bear directly on this article.

Thirty years' teaching experience went into the making of Op. 500. Right from the start, Czerny (1791-1857) reminds the student that "The arms ought neither to be pressed against the body nor extended outwards, away from it; but they should hang freely down by their own *natural weight* [italics mine—R. K.], avoiding every perceptible and restless movement." This would seem to indicate that Czerny was ahead of the later proponents of arm weight who claimed the discovery for themselves.

Czerny's pointers in the final part of the Method on expression, the uses of various touches, embellishments, pedal, metronome, the brilliant style of playing, memory, sight-reading, transposition,

playing from score, extemporaneous playing, and on how to care for and keep a piano in tune, are as timely today as they were then.

Although many fine methods were written between those of Czerny and Deppe, no new significant development came on the scene until Ludwig Deppe (1828-1890) outlined his theory of tone-production in 1885 with a pamphlet entitled "Affections of the Arm in Piano Players". This was an outline for a more comprehensive exposition of his principles which he planned to bring out later, but which, unfortunately, he never got around to. He did, however, entrust the task to his pupil and leading exponent, Fräulein Elizabeth Caland. Miss Caland's little book, "Artistic Piano Playing as Taught by Ludwig Deppe", translated into English by her American pupil, Evelyn Sutherland Stevenson, and published in 1903 by the Olympia Publishing Company in Nashville, Tenn., has long been out of print. Unfortunately so, since it is packed with valuable information.

Deppe was one of the first to realize that serious piano playing was more a matter of mind than muscle, but he did not make the mistake, as some of his followers did, of minimizing the necessity for the training of the muscles. Later proponents of the "weight" school were all indebted to him, for he charted the way even though great performers like Liszt and Rubinstein had trod it before him. Deppe was no genius of the piano, but he was an artist-teacher rather than a pedagogue.

According to Miss Stevenson, Deppe got his first conception of the unnecessary limitations imposed on pianists by the ordinary methods of instruction from the free and graceful arm movements of violin players. The basic idea behind the Deppe Method was that "the arm must carry the hand", and that most technical faults were due to the "failure of the arm to carry the hand". And because this carrying movement of the arm is ever a curvilinear one it enabled the hand to descend *vertically* on any desired keys instead of slantwise. This Deppe considered the "outward and visible sign of an inward and spiritual grace."

As Miss Stevenson points out in

her Preface to the book, the apparent simplicity of the Deppean five-finger exercises are "a delusion and a snare" for "they require the utmost patience and concentration". Their two-fold objective was absolute mental control of the fingers and the conscious production of expressive tone in all its ramifications at any dynamic level. Deppe's aim was equality of power in the fingers. Apparently this was the opposite of Chopin's ideas mentioned earlier. Deppe was probably the first to teach his pupils not to bring out any voice in a chord at will.

Friedrich Wieck, the father of Clara Schumann, wrote in his little book "Piano and Song": "To play good music, and at the same time study the piano very badly—such is the fate of the average pianist." Deppe, more than anyone else of his time, helped promote more musical playing. "Gifted mortals" he used to say, "play by the Grace of God", but he believed that any one with his system "could acquire a mastery of Technic". Deppe's motto was "When it *looks* pretty, then it is right!", which brings us right back to Thalberg's "it must be gracefully done". Or, as Herbert Spencer expresses it in one of his essays: "A leading trait of grace is continuity, flowingness. Motion in curved lines is economical motion."

### Matthay School

Deppe's principles were the backbone of the Tobias Matthay school of piano playing, which Donald Tovey once characteristically dubbed "the Athanasian Creed of British Pianistics". Tovey, himself a product of the Deppe Method, referred to the training he received in piano playing as "terrific!"

Steinhausen, Wehmeyer, Breithaupt, and all the other "weight" cultists stemmed from Deppe. More useless verbiage has been wasted on the terms "weight" and "relaxation" in piano playing than on any other phase of the art. The wave of "dish-rag" technicians that infested the concert halls in the decade from 1915 to 1925 can also be laid at the door of these cultists whose chief spokesman was Rudolf Maria Breithaupt (1873-1945). Claiming, like so many pedagogues, to be an opponent of all methods,

Breithaupt wrote the most long-winded, discursive and jargonistic of any. Hand-rotation, pronation, supination and abduction are the terms he tossed around with what the late Donald Tovey used to call "platitudinous ponderosity".

"Die natürliche Klaviertechnik" ("Natural Piano Technique"), embodying "The School of Weight Touch", was published by C. F. Kahnt Nachfolger, Leipzig, in 1909. Breithaupt's aim, he tells us in the book, was "to disencumber the body", "assist the playing members in their action", and "save" young musicians from the torment of practicing unnecessary finger exercises. Breithaupt rejected all so-called "normal" hand positions. His thesis was that the hand must form a "firm, steady hand-bridge" for the transmission, support and balance of arm weight and must adapt itself to the musical or technical figures. He also considered "all puzzled-out systems of fingering with their encumbering impediment useless". Weight produced touch, he maintained, rendered any set-down special fingering "superfluous", since all fingering was the result of "natural movements". He also believed in abolishing the changing of fingers on rapidly repeated notes; all mechanical finger exercises, octave studies, scales and exercises to develop velocity; independence and equality of the fingers; and other "illusionary" ideas. Despite the stir Breithaupt and his theories created in the musical world prior to World War I, not one of his pupils, so far as I know, ever became a celebrated pianist.

### More "Relaxationists"

Leroy B. Campbell, in his slim little volume "The True Function of Relaxation in Piano Playing", published by the Art Publication Society of St. Louis, Mo., in 1922, states the case for the relaxationists and weight-touchers clearly and concisely. Himself a pupil of Breithaupt, Theodore Wehmeyer, and MacDonald Smith, Campbell owed not a little, as did most of the other proponents of relaxation, to a book that had no bearing on piano playing as such but was one of the inspirational books of the day. This was Dr. Anna Payson Call's "Power through Repose".

Weight and relaxation are, of course, necessary in modern serious piano playing, but they are by no means the be-all and end-all of piano technique that the more vociferous advocates would lead us to believe. Perhaps the best exposition of what weight can and *cannot* do for the pianist was covered in a five-page pamphlet entitled "Weight Touch in Piano Playing" that Edwin Hughes wrote for the University Course of Music Study (Piano Series), and which was published by the National Academy of Music, New York, around the time that the subject was hotly discussed. Mr. Hughes, a pupil of Leschetizky and for a time one of his Assistant Preparatory Teachers, pointed out that all great pianists

Colbert-LaBerge Concert Management has announced the second American tour of the Vienna Octet, in the fall of 1958. Pictured is Ann Colbert (center) with members of the octet after the ensemble's recent concert in Lucerne



from Liszt on down have used "weight-touch" and that many of the "discoveries" palmed off by the cultists as their own were advocated by Czerny.

Theodore Leschetizky (1830-1915), who produced more great pianists than any teacher except Liszt, left no method. He did, however, insist that all his pupils go through a certain technical training period with one of his assistants. Whether or not Malwine Bree's "The Groundwork of the Leschetizky Method" contains the actual exercises that the master prescribed, it provides the fundamental exercises needed for acquiring a dependable technique.

#### American Contributions

Significant contributions to the art of piano playing in the teaching field have been made in the past by Americans, too. Among the more notable contributors, to name a few, are William Mason, William Hall Sherwood, W. S. B. Mathews, Albert Ross Parsons, Perley Jervis, and Clayton Johns.

The most prominent—and a real pioneer in the field—was Mason (1829-1908). In his "A System of Fundamental Techniques for Modern Piano Playing", the "Piano Method", and more especially in his exhaustive "Touch and Technic", he completely overhauled and injected new life into the study and practice of scales, arpeggios and bravura passages in line with the principles exemplified in the playing of Liszt and Rubinstein and other

pianists of the "grand manner". As a pupil of Liszt, Mason took a tip from the master's fondness for sharp accentuations and utilized them in his *technics* with the aim of providing a system for the complete control of the playing mechanism from finger tips to shoulder.

"A System of Fundamental Techniques" was first published as long ago as 1878 by Oliver Ditson & Co. Part I deals with Tone Production, and Part II with Mason's celebrated method of practicing scales and arpeggios in various rhythms and meters and with every variety of accentuation. Mason's works, now unduly neglected, are among the finest of their kind; nothing has come along since then to surpass them.

#### Graded Teaching Courses

Mason, along with Sherwood, Mathews, and a host of distinguished editorial assistants, was also one of the chief compilers of "The National Graded Course for the Pianoforte", a pioneer venture in the field of graded courses that were popular teaching media during the late 1890s and the early decades of the present century. The "National Graded Course" came in seven grades and was first published by the Hatch Music Company in Boston in 1896. Similar courses by Mathews and Thomas Tapper were also in popular use. Charles and Jacob Kunkel, of St. Louis, Mo., published the excellent "Kunkel's Royal Piano Method". Clayton John's "The Essentials of Pianoforte

Playing—A Practical System of Mind and Finger Training", which Oliver Ditson & Co. brought out in 1910, is still worthy of a place in every serious piano student's library of exercises.

#### Virgil System

Mrs. A. M. Virgil, then director of the Virgil Piano School in New York, published the "Virgil Method of Pianoforte Technic" in 1902. Mrs. Virgil's system of teaching technique made use of the Virgil Tekniklavier—probably the best of the dumb keyboards since its action could be regulated for various degrees of heavy or light touch and it was equipped with a device to produce up or down "clicks" for the student's guidance as to whether or not he was "taking" or "leaving" the keys promptly. Her system evidently produced astonishing results in her pupils from a disciplinarian point of view. Mrs. Virgil, by all accounts, made efficient piano-playing machines out of youngsters. A number of these she would take on tour to demonstrate her method, which they would do by playing scales and arpeggios at phenomenal speeds with the metronome. Mrs. Virgil was a pioneer, too, in devising exercises to be practiced on a table and gymnastics for acquiring supple wrists and arms away from the keyboard.

In 1918, the Art Publication Society of St. Louis, Mo., published "The Progressive Series", a complete course of piano study in which each set of exercises, study, and

edited composition was published separately in sheet-music form with a page devoted to analytical "General Instructions". Leopold Godowsky, Josef Hofmann, and Emil von Sauer were its distinguished editorial heads.

However, the teacher using this material had to be not only an authorized exponent, but he had to sell the whole course to his pupils in one transaction, which meant an immediate outlay of a considerable sum. This, if I remember correctly, was in the neighborhood of \$150, and it was a factor against its wider adoption by many teachers favorably disposed toward the material included.

#### Sweetening Work

While many piano methods and courses of study have found their way into print during the past half century, the general trend during the last 25 years has been to sugarcoat the hard nut of learning to play. Josef Hofmann was one of the first to point out the dangers inherent in this trend (*The Etude*, October, 1936), but he laid the blame where it belongs—not on the child but on the "coddlers", parents as well as teachers. Quoting Alma Gluck's epigram "There are only two kinds of students—pupils and stupids", Hofmann implied that the child who cannot take "a righteous amount of technical discipline" to earn his musical pleasure had better not take up the piano at all. And on this heretical note we bring this article to a close.

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# Recollections of Schubert

(Continued from page 26)

ing to us that Cherubini's operas were orchestral music with vocal accompaniment.

Schubert also wrote several operas; these are, so far as I remember, "Des Teufels Lustschloss", libretto by Kotzebue, a work he completed within 14 days. He also composed an opera libretto by Goethe, "Claudine von Villa Bella", if I am not mistaken; one of his operas, entitled "Alfonso und Estrella", contains several exceptionally beautiful numbers. In 1827 he played it to *Kapellmeister* Kinsky, Dr. Karl Pachler and me in Grätz, where this opera was to have been performed. On this occasion Kinsky remarked that Schubert imposed too heavy a burden on the orchestra and choruses and asked him if he would agree to some of the numbers which were written in C sharp major and F sharp major, being transposed down a semitone by the copyist; to which Schubert admittedly agreed but, as it seemed to me, reluctantly. Weigl also read through some operas by Schubert and frequently gave him the hope that these would be performed, but it remained an empty hope; in the same way the production of "Alfonso" in Grätz did not take place, but for reasons I do not know. I can dimly recall that he also wrote an opera called "Fierabras."

## One Operetta

Of Schubert's there was only one operetta, the name of which has escaped me and in which the Court opera singer, Vogl, sang the principal part, which was performed several times at the Kärntner-Theater with great success. At the first performance I sat with Schubert in the top gallery. He was completely happy that the introduction to this opera was received with tremendous applause. All the numbers in which Vogl took part were vigorously applauded.

## No Stage Bows

At the end there were enthusiastic calls for Schubert, but he did not want to go down on to the stage as he had on an old worn-out coat. In great haste I took off my frock coat and tried to persuade him to put it on and present himself to the audience, which would have been very useful to him; but he was too undecided and shy. As there seemed to be no end to the calls for him, the stage manager finally came forward and announced that Schubert was not present in the opera-house, to which Schubert himself listened with a smile. Afterwards we went to Lenker's tavern in the Singerstrasse, where we celebrated the happy success of the operetta with a few pints of Nessmüller.—As a rule Schubert drank Bavarian beer at the "Schwarze Katze" in the Anstrasse or at the "Schnecke" in the Petersplatz and smoked a great deal at the same time; but when we had more cash we drank wine and, in particularly affluent circum-

stances, punch, in the Weihburggasse.

One evening I invited Schubert to come to me as I had received some bottles of red wine from a distinguished family as a present for accompanying on a number of occasions. After we had drained the noble Sexard wine to the last drop, he sat down at my desk and composed the wonderfully lovely song, "Die Forelle", the original of which I still possess.—When he had more or less finished it, being already sleepy, he took up the ink instead of the sand, as the result of which several bars became almost illegible.—He also wrote the following note in the margin of the manuscript paper: "Dearest Friend! I am so extremely glad that you like my songs. As a proof of my deepest friendship I send you herewith another one, which I have just written at Anselm Hüttenbrenner's at 12 o'clock at night. I wished I could have sealed a closer friendship with you over a glass of punch. Just as I was in a hurry to sprinkle the thing, being rather overcome with sleep, I took up the ink and poured it quite calmly over it. What a calamity!"—That was on 21 February 1818 at 12 o'clock at night.

## Variations in E Minor

A year previously, as a friendly remembrance, Schubert wrote 13 very interesting Variations, which up till now I have not shown to anyone, on a theme in A minor from my violin quartet, published by Steiner.—The Variations on a French theme in E minor, which he composed for pianoforte duet I performed with him for the first time, while still in manuscript, at Hofrat Collin's house. On that evening he also sang and played "Der Wanderer", for the first time, about which the authoress, Karoline Pichler, who was present at the soirée, said a great deal that was complimentary and encouraging. She was altogether greatly captivated by Schubert's muse.

## Musical Parties

I took Schubert and he took me to many musical parties. We went to Kunz, Watteroth, Schönstein, Kiesewetter, Zeiler, Schmerling, Borgher, Krippner, Linhart, Sophie Müller, Schechner, Teltsch[er], etc. Many names have slipped my memory. Unfortunately I burned my Vienna diary.—When Schubert sang his songs himself in musical circles, he usually accompanied himself. But if others sang, I accompanied and he usually sat in a corner of the salon, or even in a neighboring room, and listened. One evening he whispered in my ear: "Look here, I can't stand these women with their compliments. They understand nothing about music and the things they say to me they don't really mean. Go along, Anselm, and bring me a glass of wine on the sly".

During a walk which I took with Schubert into the country, I asked

Jerome Hines played host and gave singing lessons to his two sons, David, age 4, and Andrew, age 2, when he sang *Don Basilio* in "The Barber of Seville" on Dec. 21 at the Metropolitan



him if he had never been in love. As he was so cold and unforthcoming towards the fair sex at parties, I was almost inclined to think he had a complete aversion for them. "Oh No!" he said, "I loved someone very dearly and she loved me too. She was a schoolmaster's daughter, somewhat younger than myself and in a Mass, which I composed, she sang the soprano solos most beautifully and with deep feeling. She was not exactly pretty and her face had pock-marks; but she had a heart, a heart of gold. For three years she hoped I would marry her; but I could not find a position which would have provided for us both. She then bowed to her parents' wishes and married someone else, which hurt me very much. I still love her and there has been no one else since who has appealed to me as much or more than she. She was just not meant for me."

## Bad and Good Poems

When Schubert and Mayrhofer, who supplied him with many poems, lived together in the Wipplingerstrasse, the former used to sit down at his writing desk every morning at 6 o'clock and compose straight through until 1 o'clock in the afternoon. Meanwhile many a pipe was smoked. If I went to see him in the morning, he immediately played me whatever was finished and wanted to hear my opinion. If I praised anything especially he would say: "Yes, there you have a good poem; then one immediately gets a good idea; melodies pour in so that it is a real joy.—With a bad poem one can't make any headway; one torments oneself over it and nothing comes of it but boring rubbish. I have already refused many poems which have been pressed on me."

Schubert took little care of his numerous manuscripts. When close friends came to see him and he played them new songs, which they liked, they would take the books away with them, promising to bring them back soon, but this they rarely did.—Schubert often did not

know who had gone off with this or that song. So my brother Josef, who lived in the same house as he did, decided to collect all the strayed lambs and this he did fairly successfully after a lot of investigations. I satisfied myself one day that my brother had put away in a drawer more than 100 songs by Schubert, well preserved and properly arranged. This also pleased our friend Schubert, who then gave all succeeding works to my brother for safe-keeping, so long as they were living under the same roof.

Schubert never composed in the afternoon; after the midday meal he went to a coffee-house, drank a small portion of black coffee, smoked for an hour or two and read the newspapers at the same time.—In the evening he went to one or other of the theatres. Good actors interested him just as much as good operas. Lange, Ochsenheimer, Madame Schröder, Anschütz, Koberwein, Korn, Heurteur and so forth absorbed his attention every bit as much as the sonorous voices of a Wilde, Jäger, Rauscher, Haizinger, Vogl, Weinmüller, Siboni, Tacchinardi, of a Milder, Wranitzky, Waldmüller, Schechner, Borgondio, etc.

## Opinions of Rossini

He foresaw clearly that Rossini's works would do great harm to the German opera, but consoled himself with the thought that, in the long run, they would not be able to endure, because of their lack of intrinsic worth, and that eventually people would recover their senses again and seek out "Giovanni", "Zauberflöte" and "Fidelio". Moreover he did not entirely reject Rossini's works; he praised in this prolific writer the refined taste in instrumentation and the novelty and charm of many of his melodies. He would certainly have given his approval to "Guillaume Tell", had he lived to hear it.—That later on Bellini and Donizetti would make just as great a sensation as Rossini and almost completely push German opera on one side, that after that Strauss and Lanner would en-

joy a brilliant success and that there would be more waltzes than sonatas in the displays in the music shops, in fact that the divine art of music would finally be trodden so deep into the dust that tin-can music would be received with boundless approval—of all this Schubert, who died in 1828, fortunately had not the slightest idea.

Meyerbeer's "Crocato", which Schubert heard with me at the Grätz Theatre, with a good cast, made an unfavorable impression on him. After the first act he said to me: "Look here, I can't stand any more of this; let's go outside!"—Our Schubert, from what I knew of him, would certainly have liked "Robert-le-Diable", "Les Huguenots" and "Le Prophète" very much; but he did not live to see the appearance of these masterpieces.

#### Mozart's Joke

One day Schubert came to me and showed me the original score of W. Mozart's "Bergknappenmusik" in F major, consisting of an Allegro, a Minuet with Trio, an Adagio Cantabile, and a Presto. He received this work as a present from a friend of Mozart's who was still living at that time. We played right through this Symphony, scored for two violins, one viola, two natural horns and double bass, and simply reveled in the confused mass of mistakes in composition in it of which Mozart intentionally allowed himself to be guilty. In order to do something to please me, Schubert wanted to share with me, in brotherly fashion, this work in Mozart's own handwriting, so that we should both have a souvenir of the immortal master; but I protested against the score being torn and refused my half, whereupon he gave me the whole manuscript. It reminded me of the judgment of Solomon.—Not until long afterwards did I arrange this "Bergknappenmusik" for pianoforte duet. All who played it with me were unable to refrain from bursting into loud laughter.

#### Not by Beethoven

The well-known, charming "Trauerwalzer" in A flat was long accepted as a work of Beethoven but, when asked about it, he denied the authorship. Quite by chance I learned that Schubert had composed this waltz and I asked him to put it on paper for me because there were so many divergent copies of it in existence. He did me the favor on the spot and added in the margin of the manuscript paper: "Written out for my dear coffee-, wine- and punch-brother, Anselm Hüttenbrenner, composer, Vienna, 14 March in the year of our Lord 1818, in his very own dwelling (lodgings) at 30 fl. V. C. a month."—At that time I was living at Geistinger's, the bookseller, in the Kohlmarkt, where Schubert often came to see me and on several occasions spent the night with me.

I once asked Schubert whether he did not also want to try setting

prose to music and chose, for this purpose, the text from St. John, Chapter VI, verse 59: "This is that bread which came down from heaven: not as your fathers did eat manna and are dead: he that eateth of this bread shall live for ever."—He solved this problem wonderfully in 24 bars, which I still possess as a very precious souvenir of him. He chose for it the solemn key of E major and set the above verse for a soprano voice with figured bass accompaniment.

#### Devout Nature

Schubert had a devout nature and believed firmly in God and the immortality of the soul. His religious sense is also clearly expressed in many of his songs. At the time when he was in want he in no way lost courage and if, at times, he had more than he needed he willingly shared it with others, who appealed to him for alms.

He wrote a sonata in C sharp major in which the writing was so difficult that he could not play it himself without stumbling. I practised it hard for three weeks on end and then played it to him and several friends. Whereupon he dedicated it to me and sent it to a foreign publisher; he received it back, however, with the comment that they did not dare to publish such a frightfully difficult composition, as only a small sale could be expected.

These are only fragments that I am writing; the gentle reader must expect no ordered account. Too many years have gone by since Schubert's passing. With regard to my friend, I am only putting on paper what still remains accurately in my memory after such a long time; the things I only dimly recall about him I leave untouched.

Schubert was at his most communicative over a glass of wine or punch; his musical judgments were acute, concise and to the point; he always hit the nail on the head. In this he was like Beethoven who now and then was also very given to irony.—When, at social gatherings, there was serious conversation about music, Schubert enjoyed listening and seldom joined in. But if some presumptuous amateur put forward assertions, which showed complete theoretical ignorance on the part of the speaker, the golden thread of patience in Schubert snapped and to such a babbler he would say straight to his face: "Better say nothing, you don't understand it and you never will!"

#### Schubert on Composers

About himself and his works Schubert seldom spoke and when he did it was only a few words.—His favorite topics of conversation revolved round Handel, Mozart and Beethoven.—He also thought very highly of the two Haydns; but their works provided his spirit with too little nourishment and stimulus.—With Sebastian Bach's compositions, which in my old age I now play assiduously, Schubert was only slightly conversant; but to judge by his taste, he too, at a more advanced age, would have found a lively

(Continued on page 196)

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Josephine Powell

The small theatre in Spoleto, which will be used during the "Festival of Two Worlds"



Bakalar-Cosmo

Discussing the new festival in Spoleto are (from the left) Filippo Donini, cultural attache at the Italian Consulate in New York; Thomas Schippers; Gian-Carlo Menotti; and Dario Soria, administrative director of the festival

## Opera, New Festival, Ballet To Highlight Rome Season

By CYNTHIA JOLLY

Rome, Italy.—Stravinsky's ballet "Agon" was given its first concert performance in Italy at the fashionable inauguration of the Accademia Filarmonica's 1957-58 season, under the baton of Roman Vlad for the third successive year. "Agon" had a mixed reception; how rightly did Stravinsky prophesy in "Chroniques de ma Vie" that he would develop in directions unacceptable to many of his followers. He has attempted a synthesis of his older, "figurative" style and his new dodecaphonic abstractions. It remains to be seen whether Balanchine's abstract choreography or the representational settings and costumes favored by the composer will do the most justice to "Agon". One thing is certain: the composer has introduced rhythms appropriate for balletic movement into the often static world of 12-tone progressions.

Stravinsky is now hard at work on a 20-minute choral and orchestral work with a text from the Book of Lamentations, which has been commissioned by Hamburg Radio and which will be given at the 1958 Venice Festival (as was "Canticum Sacrum" in 1956).

Another important, if delayed, Italian premiere was given Vladimir Vogel's oratorio "Wagadu" by the excellent Rome Radio Chorus under

its director, Nino Antonellini. Its date of composition (1930) surprises one, for the work shows none of its age. It seems that the work's vicissitudes (the music was destroyed by bombing during the war) have enhanced its values and placed it alongside Milhaud's "Les Choéphores" as a brilliant, solid venture in descriptive choral writing. "Wagadu" is distinguished by its eloquent contrasts and sustaining power. Later experiments in the same direction (by Carl Orff, for example) do not display as much variety or consistency of texture; mechanical repetition often takes the place of invention. The soloists in the much-applauded performance were Lucille Udovick, Genia Las, and Renato Capecchi.

### Choral Masterpieces

The series of public symphony concerts at the Foro Italico began with Bach's B minor Mass, conducted by Vittorio Gui. The same conductor led an imposing performance of Handel's "Israel in Egypt" with the Santa Cecilia Chorus and Orchestra. This magnificent piece of choral architecture, so vividly descriptive, lends itself well to comparison with "Wagadu"; the intense dramatic approach of both works makes every audacity valid

The Santa Cecilia concerts had a propitious beginning under their artistic director, Fernando Previtali; Isaac Stern was soloist in a strong, poetic performance of the Brahms Violin Concerto. Since then William Steinberg, a frequent guest conductor at this series, has led two successful concerts. Cellist Enrico Mainardi was the soloist at one; the other was devoted to a lucid reading of Bruckner's Fourth Symphony.

Robert Craft led a rather academic performance with the Rome Radio Symphony. The program included a first Italian performance of Schönberg's hallucinatory and desolate "Film Music", Op. 34, a six-part fugue from Bach's "The Musical Offering" and Webern's curiously bloodless orchestration of Schubert's "German Dances".

### Sessions Premiere

Another new work heard was Roger Sessions' Piano Concerto, commissioned by the Louisville Orchestra. It was introduced to Italy by Pietro Scarpini, with Mario Rossi conducting, at the public concerts of Rome Radio. Valentino Bucchi's String Quartet, first performed a year ago at a Metropolitan Museum concert by the Quartetto Italiano and since widely performed in the United States, was played by the same quartet in the Accademia Filarmonica concert series.

The season of the Associazione Scarlatti at Naples, which opened with and orchestral concert in which Arturo Benedetti-Michelangeli was the soloist, lasts until June 3. The following conductors will appear with the orchestra, which is now owned by the Italian Radio: Franco Caracciolo, Ernesto Halffter, Frieder Weissmann, Dean Dixon, Sergiu Celibidache, Ettore Gracis, Laszlo Somogy, Pietro Argento, Peter Maag, Vittorio Gui, Ferruccio Scaglia, Antonio Pedrotti, Arthur Rodzinski, Mario Rossi, Ugo Rappalo, Georg Solti, Arturo Basile, and others. Piano soloists include Rudolf Serkin, Tito Aprea, Robert Casadesu, Geza Anda, Wilhelm Kempff, Armando Renzi, and Paul Badura-Skoda. In April it is hoped to stage Cavalieri's "Rappresentazione di anima e corpo" in a Neapolitan church—possibly S. Maria di Monte Santo, where A. Alessandro Scarlatti is buried.

The Rome Opera season opened with the much-publicized performance of "Norma", which had to be discontinued after the first act because of Maria Callas' defection from the title role. The incident had the same element of high drama about it that Miss Callas gives to her portrayals of the Druid priestess, to Medea, and to Lucia. Singleminded, despotic and egocentric, she has been astonished that the effects of her behavior should have come back on her own head with such force.

### Cerquetti as Norma

Anita Cerquetti, who replaced Miss Callas at the second "inaugural" performance, was greeted rapturously, in a curious mixture of artistic enthusiasm for a lovely voice and chauvinism. The Umbrian-born soprano had had only the day of her performance in which to study Margherita Wallmann's stately, well-balanced and spacious production, coming as she did straight from singing another Norma at Naples.

Musically, Gabriele Santini had "Norma" under firm control; it was obvious that it had been most carefully prepared from the orchestral and choral standpoint. Marian Pirazini made a splendid showing as Adalgisa

## INTERNATIONAL SURVEY

The opera's second production, "Madama Butterfly", was given in honor of the centenary of Puccini's birth. Antonietta Stella, in her first appearance as the *piccina mogliettina*, gave a penetrating interpretation of the role, though her physical stature (compared with that of the Pinkerton, Ferruccio Tagliavini) was not to her advantage. Her voice was flexible and beautifully graded throughout a broad dynamic range. Mr. Tagliavini, though he occasionally strained for an effect, was in fine form. A subtly drawn, completely credible Sharpless was enacted by Tito Gobbi. Rina Corsi's Suzuki seemed overacted. There was a fine play of light and shade from the orchestra under Gabriele Santini's expert guidance.

### Additional Reportory

The rest of the season is by no means extraordinary, being filled with sure box-office successes because of the famous economic crisis, in contradistinction to the exciting season at the San Carlo Opera which is prepared to cut down on production costs but not on artistic adventure.

Oliviero De Fabritiis will conduct "Gianni Schicchi" (with Mr. Gobbi) on the same bill with "Pagliacci" (with Mario del Monaco and Mr. Gobbi); "La Bohème" will be staged in February under the baton of Emidio Trieri, with Rosanna Carteri and Giuseppe Di Stefano in the leading roles. Verdi's "Don Carlo" will be conducted by Mr. Santini, with Miss Stella, Caterina Mancini, Corelli, Mr. Gobbi and Boris Christoff as the leading singers. At the end of the season, in May, "Rigoletto" will be staged with Gianna D'Angelo and Mario Filippeschi at the head of the cast, and Vincenzo Bellezza conducting.

Wolf-Ferrari's enchanting "I Quarto Rusteghi" will be welcomed back at the end of April, with Elena Rizzieri, Alda Noni, Agostino Lazzari and Italo Tajo in major roles. Cilea's "Adriana Lecouvreur" will be given with Clara Petrella who is new to the role, Giulietta Simionato, and Ferruccio Tagliavini. "Boris Godunov" will be staged by Carlo Puccinato and conducted by Franco Capuana, with Mr. Christoff and Miss Pirazzini in leading roles. Massenet's "Werther" will be given in March with Clara Petrella in one of her best roles, opposite Mr. Tagliavini. "Der Freischütz" returns to the repertory after several years, in an Italian edition; leading participants are to include Miss Mancini as Agathe, Orietta Moscucci as Aennchen, Nicola Rossi-Lemeni as Casper, and Francesco Albanese. At the time of Roman Easter "Parsifal" will be produced with Mr. Gui conducting. The cast will include Rita Gorr, Wolfgang Windgassen, and Gottlob Frick. Frank De Quell will stage the work.

### Poulenc Opera

A novelty this season will be Poulenc's "Les Dialogues des Carmélites" which has enjoyed an immediate success since its production last season at La Scala. The huge cast is to include Elisabetta Barbato, Alda Noni, Magda Olivero, Gianna Pederzini, Giacinto Prandelli and Enzo Mascherini. Margherita Wallmann, who was responsible for the original production, will direct this one, and the conductor will be Mr. Capuana. Napoli's "Il Tesoro" (postponed from last season) will be con-



Photos by Comm. Reale-Roma

A happy Anita Cerquetti after her Norma in Rome, with Gabriele Santini (left), and Giulio Neri

ducted by Mr. De Fabritiis, with Elena Rizzieri, Mr. Prandelli, and De Taranto in leading roles. Guido Pannain's operatic version of "Madame Bovary", premiered at the San Carlo Opera two years ago, will receive its Rome premiere with the same leading singer, Miss Petrella.

Leonide Massine will be responsible for the one ballet program to be given this season. New productions of "Les Sylphides" and Berlioz's "Sinfonia Fantastica" are scheduled. "The Festival of Two Worlds", founded and directed by Gian-Carlo Menotti, opens in the little Umbrian town of Spoleto on June 5, 1958. Having a fourfold scope (music, dance, drama, and fine arts) its inauguration will be celebrated by a performance of Verdi's "Macbeth", featuring young singers from the United States and Italy. Thomas Schippers, the festival's music director, will conduct; the staging is in the hands of Luchino Visconti.

Spoleto, a little hill-top town off the beaten tourist track despite its great historic and natural beauty, is easily accessible from such centers as Rome, Florence, and Perugia. It has already forged strong links with America by housing Rome Opera's Teatro Sperimentale every fall, where Fulbright scholarship winners make their bow. Two excellent theatres—a modernized 19th-century opera house, seating about 1,000 persons, and an intimate 18th-century theatre (which seats about 300 and is currently being restored)—have been made available gratis to the festival organizers.

#### "Aims of Festival"

The aims of the festival, stated by Gian-Carlo Menotti, are: "First, to introduce exiting new American talent to a truly international audience, giving them at the same time opportunity to perform with and train under the tutelage of established artists in all fields; secondly, to bring young artists from the new world into contact with those of the old in an atmosphere conducive to the highest development of their talents; thirdly, to bring the best of the national art of America to our friends and neighbors abroad."

The Festival has been divided into four branches. Besides "Macbeth", the music division will feature two contemporary operas: "The Witch", by the American Lee Hoiby, and an Italian work, to be announced. There will also be a number of recitals and concerts by young American and European artists and instrumental groups.

The dance department, headed by John Butler, will show "An Evening with Jerome Robbins" ("Les Noces", by Stravinsky, and two new American ballets—"The Trainer" and "Jazz

Piece") and "An Evening of Chamber Ballet", choreographed by John Butler.

The drama branch is supervised by Jose Quintero. On the program are Daudet's "L'Arlésienne", complete with incidental music by Bizet, and presented by the young French company of Raymond Rouleau; "An Evening of Three Contemporary American Plays", consisting of Eugene O'Neill's



After Act I of the opening-night "Norma" in Rome. From the left: Gabriele Santini, Maria Callas, and Franco Corelli

"Hughie" (world premiere of O'Neill's last play), a Thornton Wilder play (title to be announced), and a one-act play. Mr. Quintero will direct.

The Fine Arts division, entrusted to Giovanni Urbani, plans two arts exhibitions: "Young American and Young Italian Artists", with Alfred Frankfurter as advisor; and "Magic Realists", a special exhibition brought to the festival by Lincoln Kirstein.

The festival will end June 29, 1958.

#### Dance Magazine, Capezio Award Made

At a reception given at the Hotel Plaza on Jan. 27, *Dance Magazine's* annual awards were presented to four artists. They were Alicia Markova, "whose appearances as Guest Prima Ballerina of the Metropolitan Opera Ballet are a climax to the 20 years during which she has brought her exquisite style and unique enchantment to the American stage"; Jerome Robbins, "for extending the expressive range of the Broadway musical theatre through his organic dance concept in 'West Side Story'; Lucia Chase, "for providing a brilliantly provocative showcase of new works in the May '57 series of the Ballet Theatre Workshop"; and Jose Limon, "for steadfastly maintaining a high professional standard of modern dance in performances with his company throughout the United States and, this season, in Europe".

The awards consist of sculptures in silver.

The Capezio Dance Award, which carries with it a cash award of \$1,000, was made to Alexandra Danilova, who celebrates the 25th anniversary of her American debut this year. She was cited for "her unfailingly high standards of taste and duty as a ballerina" and for "her continuing eagerness as a teacher and a colleague" to "share her vast knowledge with the junior members of that art to which her life has been uncompromisingly dedicated".

The Capezio award was instituted by Ben Somers, president of Capezio, Inc., makers of shoes for dancers.

Yvette Chauviré, former prima ballerina of the Paris Opera, arrived in the United States on Jan. 22 to join the Ballet Russe de Monte Carlo for West Coast engagements.

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## Canada Council Grants Spur Artistic Activity

By COLIN SABISTON

Toronto, Canada. — Canada's outstanding development during the past year, for those interested in music, was the unexpectedly early series of cash grants disbursed by the Canada Council to symphony orchestras, ballet and opera companies, and the recently founded quarterly, the *Canadian Music Journal*.

Grants so far announced for the support of the lyric arts, from the initial earnings of the council's \$50,000,000 government endowment for this purpose, aggregate less than \$200,000, ranging from \$50,000 down.

The Dominion, as a result, will at least have more and louder music. The subsidies to orchestras carry the stipulation that the funds are to be used to finance an additional number of performances and to increase the number of players.

Almost as an afterthought the idea of more rehearsal time is thrown in. And so far as is known there is no requirement that the funds should be used for the purchase or rental of new scores so that limited repertoires may be extended from year to year and audiences, which are quite substantial in relation to the total musical patronage in this Dominion, may become acquainted with a wider variety of the world's best music. Improved quality of performance does not appear to have been a prime consideration, which is unfortunate in view of the recent wide exposure of the Canadian public to merely routine performances.

### No Guarantee of Quality

One supposes that managers and conductors are allowed an area of discretion within which the requirements of the council may be met, except that additional concerts, especially for student audiences, must be scheduled. There is no reason to suppose, however, that concerts will be of any higher quality by reason of there being either more concerts or more players in each ensemble, except in the cases of smaller orchestras where key instrumentalists or an essential performer is not available locally—which is too often the case in this country. The latter lack is so glaring in some instances that it is surprising that requests from teaching institutions for scholarships to insure a more regular flow of trained instrumentalists were either not made or ignored. In any event, no such grants have been announced.

These comments are not intended as major criticism of the council, for indeed the initial grants are generous. Moreover, they have been well distributed. In addition to orchestras large and small, ballet companies and opera groups also have received preliminary awards; smaller regional groups as well as larger organizations have participated in the largesse.

The council's purpose is to develop a comprehensive program for all the arts, benefiting by the experience of comparable agencies elsewhere but not following the pattern established so far by any of them. Such a policy must be evolved over several years. In the meantime, no permanent subsidies have been offered or promised. What the Council is seeking now is the most effective *modus operandi*.

The council was formed in 1956

and handed a total of \$100,000,000, half of which was to be used as capital grants to universities to supplement funds from other sources for expansion. Not all income from the remaining \$50,000,000 is to be available for the arts, as the Act directs the council to use it to foster "the arts, the social sciences and the humanities". Of the proportion available for the arts in general, music and the related lyric arts get only a part.

Out of total awards so far announced the National Ballet Company of Canada (Toronto) has received \$50,000, principally to help finance a three-month tour through a large area of the United States, in addition to its Canadian tour. The Royal Winnipeg Ballet was awarded \$20,000, and Les Grands Ballets Canada (Montreal) was awarded \$10,000 — all under stipulated conditions which have not been publicly announced but which undoubtedly cover considerations of satisfactory repertoire as well as the extent of tours into little-visited centers of population.

In addition, the Opera Festival Association of Toronto (the new name of the former Royal Conservatory Festival organization) has been given \$10,000; and the Canadian Players, a group centered in Stratford, Ontario, and associated with the musical season of the Shakespeare Festival there, got a similar amount. Orchestral grants included \$25,000 to the Toronto Symphony, \$15,000 each to the Halifax and Ottawa orchestras, and \$5,000 to the Winnipeg Orchestra. The whole area west of Winnipeg is so far left without participation in the aid, although established orchestras exist in Calgary, Edmonton, Vancouver and Victoria. In some instances further grants to present recipients have been promised.

It is now estimated that about 70 per cent of Canadian homes have television receivers as well as radio sets. Interesting and even excellent as many of these programs are, they are not capable of kindling the flame of musical enthusiasm inspired by a well-conducted and well-played live performance. This is especially true of opera transmissions but also applies to orchestral programs because "audi-

A concert by Berl Senofsky, violinist, with Boris Barere at the piano was the occasion for the official presentation by the Kinsmen Concert Committee of Saskatoon, Saskatchewan, of a new Heintzman Grand Piano for use in the Kinsmen Concert Series. Seated at the piano is Lyell Gustin, prominent piano teacher of Saskatoon. From left to right, front row: Mr. Barere; Mr. Senofsky; Mike Kindrachuck, Kinsmen president; J. M. Byers, assistant manager; and Bert McCreath, chairman. Back row, left to right: Stan Nottingham, R. M. Aikenhead, manager; Hugh Arscott; Austin Forsyth; and Ted Smith.

Star-Phoenix Photo



MUSICAL AMERICA

## INTERNATIONAL SURVEY

ence participation" is in fact part of the program at any good opera or concert.

During its 1956-57 fiscal year, the Canadian Broadcasting Corporation cost the taxpayers upward of \$37,000,000. The corporation has a national monopoly in that its own two across-Canada networks dominate the field, and also because it has power to control the programming of independent transmission stations. With over 70 per cent of all its revenues derived in one way or another from the public Treasury, it finished its year with a net deficit of more than a million dollars — after a special Treasury grant of \$12,000,000 during the year. A new national government was elected last year to succeed the St. Laurent administration, which had appointed the Canada Council and made its funds available before having been defeated. While in opposition, the present government was a severe critic of the Broadcasting Corporation's spending and programming policies.

The CBC has drastically curtailed both its radio and television programs by Canadian musicians, dancers and opera groups. As a result, large numbers of instrumentalists and singers have lost employment and have joined the considerable number of unemployed musicians already competing for fewer engagements. The national income is still at a high level and most business indices, except housing, are not far from their recent peaks. But any threat of even a mild business recession is first reflected in a falling off in patronage of both the visual and the lyric arts. Except for pre-sold concert series, concert attendances so far this season have fallen below the standards of recent boom years.

The pre-sold series across the Dominion, including the orchestras featuring solo artists, are creating a larger demand for first-rank American artists. Canadian musicians who have become leaders in their field, such as Lois Marshall, Betty Jean Hagen, Ray Dudley and Glenn Gould, are in constant demand. But the total number of such artists is relatively small in relation to the market. These series have in the main been responsible for developing higher standards of taste within their audience areas, with the result that managers, though often

operating on limited budgets, are building an ever-expanding market for the best solo and ensemble talent available.

Recent examples in Toronto are the sold-out performances by Leonard Warren, who opened the Eaton Auditorium series this year, and I Solisti di Zagreb, which played for the Women's Musical Club. During the past summer the Montreal Festival brought in Mija Novich to sing Donna Anna in Mozart's "Don Giovanni"; and the forthcoming British Columbia Festival of the Arts has engaged George London as a leading feature of its music series.

The Toronto Symphony has a virtual sell-out for the Tuesday and Wednesday programs of its 12-concert subscription series, with United States talent dominating its roster of guest artists. In other directions, however, set events are relying for financial success this season more than in recent years upon late box-office sales.

#### CBC Engages Orchestras

What may be the result of prolonged programming of more recorded music by the CBC is problematical. In the meantime it has engaged orchestras from Halifax to Vancouver in a series of daytime concerts. In the past, radio programs originated in the commission's studios have been of high standard, and, instead of fully satisfying the public's appetite for better than average performances, has whetted that appetite and to an extent contributed to wider interest in direct concert listening. The same cannot be said for broadcasts from records, especially those of independent stations with time to fill in which was formerly occupied by pickups of CBC's original concerts. Recently I have heard far too many third-rate recordings from some of these independent stations whose announcers have not bothered even to read the labels on the disks. In one instance Beethoven's "Pathétique" Sonata was announced both before and after the broadcast as his "number three concerto". In other instances symphonies were played without naming either the orchestra or its conductor.

My own observation tends to confirm the impression that in all the arts, and more especially in music, there has been a retreat along a broad front from standards of excellence. The contemporary industrial program of planned obsolescence has its equivalent in the lyric arts. This does not deny a select market for superlative craftsmanship or a discriminating audience for superb musical performance. But never before have populations in general been so conscious of economic trends, and so willing to accept the results of organized waste, so long as replacements are readily available.

#### Tours of Inquiry

I believe that greatest benefits from the Canada Council will result from its planned national tours of observation and inquiry by key officials. The director, A. W. Trueman, is well known and highly regarded all across the Dominion both as a scholar and as an administrator. As a former chairman of the National Film Board, a government-controlled production agency of high standing, Mr. Trueman has had direct contact with all the creative arts in Canada. His standards are high; and following the first series of grants, which give support to major projects on the basis of urgently required relief, the broader scope—and also the limitations—of policy should become more clear.

Canadian audiences welcomed back

Marguerite Gignac, Windsor-born soprano, after prolonged studies in Italy. She is remembered for her good singing and dynamic personality in the 1948-52 Opera Festival productions while still a conservatory artist-pupil. She sang Marguerite in a recent CBC-TV production of Gounod's "Faust".

The reorganized Opera Festival Company of Toronto completed its first autumn season of operettas in Toronto on Nov. 2, having presented for one week each "Carousel", "The Merry Widow" and "Die Fledermaus". The performances were musically pleasant but made but a faint approach to the polished insouciance—whether of Europe or Broadway—necessary to full enjoyment.

#### Toronto Symphony Season

The enlarged (90 pieces) Toronto Symphony opened the season on Oct. 22 in Massey Hall with conductor Walter Susskind entering in his second season, with Denis Matthews, English pianist, as soloist in Beethoven's Concerto No. 4 and Mary Simmons soloist in excerpts from Berg's "Wozzeck". Brahms's C Minor Symphony also was performed. Content and quality were not evenly matched, although the orchestra demonstrated new potentials of balance in both strong and more delicate passages. Jennie Tourel, Claudio Arrau, Yehudi Menuhin, Alexander Brailowsky, Zara Nelsova, Isaac Stern, Maureen Forrester and Irmgard Seefried are guest artists scheduled, and Heinz Unger (Feb. 11-12) and Hector Villa-Lobos (Feb. 25-26) are guest conductors. On Nov. 2, the Detroit Symphony under Paul Paray played in Massey Hall.

The refurbished and augmented Ottawa Philharmonic opened its first regular season of concerts in the Dominion capital under its new permanent conductor, Thomas Mayer. Guest artists for the season are Philippe Entremont, Dec. 9; Alfredo Campoli, Jan. 20; Leon Fleisher, Feb. 13; and Lois Marshall, March 27.

#### Calgary Philharmonic

The Calgary Philharmonic, with Harry Plukkes continuing as conductor, opened its season in the fine Jubilee Auditorium on Sept. 20 in the first of ten concerts. The CBC Symphony, in addition to its own orchestral series (it commenced its broadcast season Oct. 14), has a European tour projected for 1958. Throughout the season it will carry Sunday afternoon programs by the New York Philharmonic and the Toronto Symphony Pops, weekday evening and afternoon programs by the Toronto and Montreal Symphonies, the Vancouver, Winnipeg, Halifax (with its new conductor, Jonathan Sternberg) and Ottawa orchestras.

The Winnipeg Symphony opened its season under Sir Malcolm Sargent. All of the succeeding nine conductors are candidates for the symphony's permanent conductorship. They are Eric Wild, James Robertson, Victor Feldbrill, Martin Rich, Frieder Weissmam, Russel Stanger, Karl Kritz, George Hurst, and Leonard Pearlman.

In mid-October the Montreal Symphony opened its 24th season under its musical advisor Igor Markevitch, who will conduct five of the season's programs. Other conductors are Pierre Monteux, Josef Krips and Thomas Schippers, each with two concerts. The eminent French conductor Andre Cluytens led the orchestra early in the season.

Special interest has been aroused among Toronto's cognoscenti by the city's Pro Arte Orchestra, organized and led for several seasons by 23-

(Continued on page 176)

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## Canada

(Continued from page 175)

year-old Victor di Bello, a dynamic musician with a high ideal for chamber-orchestra performance. His current season is offered in the Casa Loma library where both standard and new music for such groups is being

given in four concerts. He has studied with Herbert von Karajan. His programs include music from Corelli and Vivaldi to the more lyrical works by contemporaries. His controlled vigor results in a refreshing charm in whatever he asks his carefully selected players to produce. Perhaps his steadily growing popularity is a happy portent.



Buenos Aires Musical Administracion

A scene from the premiere of "Margarita Limeña", a chamber opera by the Argentine composer Valdo Sciamarella, with Olga Chelavine (left), soprano, in the title role

## Argentina Enjoys Musical Exchange With United States

By ENZO VALENTI FERRO

Buenos Aires, Argentina.—Lately, United States audiences have listened to works by Argentine composers who are of unquestionable importance. Thus a policy of musical exchange has begun between the United States and Argentina. The latter country is acquainted with and duly appreciates the principal American composers, whose works are often heard in concerts in Buenos Aires.

Symphonic, chamber-music, and operatic activity in this city bears fair comparison even with those countries best developed in these fields, perhaps because of the attention given to contemporary music. Unfortunately, the 1957 season underwent a severe blow which developed in a climate of dramatic uncertainty and the painful confirmation of certain facts.

### Colón Closes Its Doors

For Buenos Aires had no operatic season in 1957. The Colón Theatre unexpectedly closed its doors when its director, Jorge D'Urbano, a journalist and talented writer and an expert on the artistic and financial problems of the theatre during the last decade, decided to modify thoroughly its structure in order to turn it into an institution really worthy of the international prestige surrounding it. That prestige had been seriously impaired by political interference in the internal matters of the theatre.

### Lack of Discipline

The permanent artistic personnel, especially the orchestra and corps de ballet, had fallen into extreme lack of discipline and interest in their artistic pursuits. The evils that had burdened the country during the dictatorship, especially the relaxation of the sense of responsibility, soon pervaded all that had assured its normal operation.

The large sums of money invested in each season had brought about no

results because they were misspent on unproductive contracts. Continued and increasing pressure by the political unions, on the other hand, soon liquidated all traces of authority in an activity that needs that authority as a basic element. Meanwhile, persons who were thoroughly ignorant of the theatre's problems had succeeded one another in the administrative and artistic management.

For this reason, when Jorge D'Urbano took his position at the Colón, entrusted by the government with the mission of reorganizing it from its very foundations, it was as if a strong current of pure air had spread through the theatre.

### Orchestra Protests Examination

One of the first measures taken by Mr. D'Urbano was that of submitting the permanent artistic personnel to an examination of their ability and talent. Everyone accepted without protest, with the exception of some orchestra members, who, adducing trivial reasons, refused to accept the examination.

The Symphony Orchestra of the City of Buenos Aires, attached to the Colón Theatre, also took the same rebellious attitude, refusing to participate in the test demanded of its members. This refusal led the conflict to its climax when the theatre authorities, determined to maintain the principle of discipline at all costs, replied by dissolving the two orchestras and calling a competition to form two new ensembles under working conditions that would equally consider the musicians' dignity and the artistic needs of the theatre. The unions did not accept this situation and ordered musicians not to present themselves for the competition. As a result, the 1957 operatic season was canceled.

### D'Urbano Removed

The reorganization demanded by the Theatre never did take place because several months later, when the conflict was about to come to an end,

an unexpected political change in the municipal administration of the city, which holds final control of the theatre, decided to end the duties of Mr. D'Urbano.

During the last quarter of the year, the Colón once more opened its doors, improvising a series of performances ("La Bohème", "Il Barbiere di Siviglia", "Pagliacci", "Cavalleria Rusticana", "Tosca", "Gianni Schicchi", "L'Elisir d'Amore", "Le Nozze di Figaro"), which would have been unacceptable even to theatres of the lowest standards. This year the Colón became half a century old. Never throughout its history has the outlook appeared so dark.

### Chamber Opera Group

The Colón having been closed down, the interest of the lovers of the lyric stage gathered round the musical season offered by the Buenos Aires Chamber Opera Theatre, and enthusiastic professional group formed by the best Argentine singers. It started activities a few years ago and is already well known in several Latin American countries where they have been very favorably received. The Chamber Opera Theatre offered an attractive repertoire which included: "L'Ivrogne Corrigé" by Gluck; "Il Maestro di Cappella" and "Il Matrimonio Segreto" by Cimarosa; "Les Malheurs d'Orphée" by Milhaud; "Hin und Zurück" by Hindemith; "Così fan tutte" by Mozart; "La Cantata del Cafe" by Bach; "Apollo and Daphne" by Handel; "La Serva Padrona" by Pergolesi, and the first performance of the chamber opera "Margarita Limeña" by the young Argentine composer Valdo Sciamarella. This his first opera, won unanimous praise from the critics.

The Milan Chamber Opera, a very attractive Italian group, offered several performances in Buenos Aires, drawing the public's interest more because of its discipline and teamwork than for the individual worth of its members (some of them from the Teatro della Scala of Milan, La Fenice of Venice and the Teatro Comunale of Florence). The repertoire was made up of "La Finta Semplice" by Mozart; "Rita" by Donizetti; "L'Osteria Portoghese" by Cherubini; "Il Maestro di Cappella" by Cimarosa; and "Il Signor Bruchino" by Rossini.

Buenos Aires received in 1957 the visits of several foreign ballet companies. The performance of the ballet of the Moscow Bolshoi Theatre was outstanding.

The desertion of the Buenos Aires Symphony, due to causes we have analyzed in a previous paragraph, partly reduced symphonic concert activities. This orchestra reappeared at the end of the season offering some concerts of negligible quality.

### National Symphony Is Best

The bulk of the symphonic concert season, as well as the best quality thereof, was fulfilled by the National Symphony. Its permanent conductor is the prominent Argentine composer Juan José Castro, a prize-winner in important international competitions. Taking turns with Mr. Castro in conducting the National Symphony were Aram Khachaturian (who conducted his own work), Antal Dorati, Sergiu Celibidache, Willem van Otterloo, Jean Martinon, Victor Tevah and Paul Kletzki. The concerts given by the National Symphony, a first-class national group, were notable for the intelligence with which they were prepared and a marked tendency to draw the public into contact with contemporary music. The orchestra paid hom-

age to Igor Stravinsky with a concert which included the "Canticum Sacrum" among other of his works.

The National Radio Symphony's season included 42 concerts. The nine Beethoven symphonies were conducted by Alberto Erede, a competent musician known in operatic circles, who founded in this colossal series of works. Other conductors who took part in this series of concerts, which National Radio offers free of charge to a numerous public mainly composed of students, were, besides the Argentines, headed by Juan José Castro, the following: Arthur Fiedler, who presented several programs of the Boston Pops repertoire; Eugene Goossens; Pierre Dervaux young French conductor of outstanding qualifications; the Mexican Carlos Chavez; and Heinrich Hollreiser.

### Khachaturian Is Guest

The Metropolitan Symphony, composed by members of the Colón Theatre Orchestra and the Buenos Aires Symphony, gave several concerts, conducted by local maestros and by Aram Khachaturian, who again offered some of his better-known works. A brief concert season was also given by the Youth Symphony, under the baton of its own conductor, Luis Gianneo, and guest conductors.

The Friends of Music Association carried through its 12th season with the collaboration of a qualified group of conductors and soloists. The programs of this association—which supports its own orchestra and a choir—as usual rendered important assistance to the propagation of considerable number of contemporary works of the most widely opposed esthetic tendencies. Jean Martinon, Paul Kletzki, Juan José Castro, Victor Tevah and Willem van Otterloo conducted these concerts, which reached a high artistic level.

The Association of Chamber Concerts presented 48 performances during which a large number of chamber-music works were performed. These works, of all ages and tendencies, started with the first South American performance of the "Vespro della Beata Vergine" by Monteverdi, included the complete Beethoven quartets, the ten sonatas by Scriabin (played by the Argentine pianist Flora Nudelman), and "Catulli Carmina" by Orff, end reached its climax with a Stravinsky festival.

### Twelve-Tone Music Heard

Chamber music of the 12-tone technique was performed as several concerts organized by the New Music Association. Among other chamber-music associations, "Latium", founded recently and exclusively devoted to Italian and Argentine chamber music, started activities with a concert in honor of Scarlatti.

Besides the foreign conductors mentioned previously, Buenos Aires was visited in 1957 by numerous European and Latin and North American artists who gave recitals and took part as soloists in symphonic concerts: Pianists: Abbey Simon, Jacques Klein, Maria Tipo, Rudolf Firkusny, Andor Foldes (who stood out mainly as an interpreter of Bartok), Witold Malcuzynski (a new Argentine citizen), Eugene Istomin, Edith Fischer, and the excellent Chilean pianist Alfonso Montecino, who is also a distinguished composer; violinists: Henri Lewkowicz, Igor Oistrakh, Bronislav Gimpel, Christian Ferras and Ida Haendel; cellists: Pierre Fournier and

## INTERNATIONAL SURVEY

Adolfo Odnoposoff, who, although an Argentine citizen, does not reside in the country and comes only as a visitor; guitarists: Andrés Segovia and Narciso Yepes; singers: Jennie Tourel, Blanche Thebom and Gerard Souzay; harpist: Nicanor Zabaleta; the choral ensembles of the Wiener Sängerknaben and Columbus Boychoir.

Doubtless, the best part of the chamber-music season which took place in Buenos Aires in 1957, was that given by the foreign groups: the Hungarian Quartet (which played the seventeen Beethoven quartets), the

Paganini Quartet, the Chigiano Quartet (admirable in every respect, which presented the history of the piano quintet in several performances), the Collegium Musicum Helveticum, and the Zimble Sinfonietta of Boston, which astounded the public as one of the most perfect sounding organizations ever to have visited Argentina. To these ensembles was added the joint performance of two outstanding artists, Rudolf Firkusny and Pierre Fournier, who played sonatas for piano and cello with such a degree of perfection and such profound artistic understanding, that they gave the impression of having played together for a lifetime. However, it was the first time they had done so.

## Chilean Orchestras Play Many New Native Works

Santiago, Chile.—Chile's National Symphony, the Orquesta Sinfónica de Chile, offered 25 concerts during 1957, in its 17th season. These concerts were conducted by Victor Tevah, Antal Dorati and Paul Kletzki.

Works performed for the first time in this country last season were Barber's Adagio for Strings; Mahler's "Das Lied von der Erde"; Haydn's Symphony in B flat major, No. 102; Honegger's Symphony No. 2 for Strings; Petrassi's Fifth Concerto for Orchestra; and Vivaldi's Symphony in G major, No. 3.

Works by Chilean composers having their premiere by the National Symphony were "Balamaceda" for narrator and orchestra, by Acario Cotapos (world premiere); Alfonso Letelier's "Suite Aculeu", a work commissioned by the Louisville Orchestra that had its world premiere in Louisville in January, 1957, conducted by Robert Whitney; and Gustavo Becerra's First Symphony, first heard in Chile in June, 1957, under the baton of Antal Dorati. This latter work had its world premiere in Zürich in the ISCM Festival and was considered by the European critics "the most promising" of the works presented there, as Peter Gradenwitz points out in the Autumn, 1957, issue of *The Chesterian*.

### Victor Releases

During 1958, RCA Victor will release in the United States the following works by Chilean composers, which have been recorded by Chile's National Symphony, conducted by Victor Tevah: Alfonso Leng's "La Muerte de Alsinó", "Pastoral de Alhué" and "La Guitarra del Diablo" by Jorge Urrutia, Juan Orrego Salas' First Symphony, Alfonso Letelier's "La Vida del Campo", Gustavo Becerra's Concerto for Violin and Orchestra, and "Procesión del Cristo de Mayo", and Próspero Bisquert's "Noche Buena".

The Chilean Quartet has recorded Domingo Santa Cruz's Quartet No. 1, and Chilean pianist Herminia Racagni has recorded Alfonso Letelier's Piano Variations and René Amengual's Sonatine and Prelude. These records will be distributed in North and South America.

The Institute of Musical Extension of the University of Chile created in 1947 "stimulation awards" for composers, who freely present their works to a jury which is in session the year round and which awards cash prizes for the works considered most successfully representative of the style or school the composer has chosen. Only artistic merits are considered by this jury which is free from all political

influences. To date 47 composers have been aided in this way; prizes have been given to 169 works, including symphonies, concertos, suites, quartets, etc. During 1957, 15 compositions by eight composers obtained prizes, and ten of them were automatically chosen to be played in the festivals of Chilean music to be held in November, 1958.

Chilean composers are writing actively: Juan Orrego Salas is finishing his First Quartet, commissioned by the Interamerican Musical Center. It is to have its premiere in the Washington festival in April, 1958. Domingo Santa Cruz is working on his Third Quartet, which will have its first performance in Santiago during the 1958 season of chamber-music concerts. Carlos Riesco is putting the finishing touches to his Sonata for Piano. Alfonso Letelier has already completed his first Quartet for Saxophones. Leni Alexander has finished his "Cantata from Death to Morning" for baritone, women's choir and 12 instruments, based on poems of Dylan Thomas and Thomas Wolfe.

### Young Composers

A group of seven composers under 30 years of age presented at the end of the year, at the Catholic University of Chile in a concert titled Contemporary Chilean Composers, a group of their works for instruments and voice. All works were heard for the first time. These young men are: Raúl Rivera, Juan Mesquida, Miguel Aguilar, José Vicente Asuar, Fernando García, Abelardo Quinteros, and Leon Schidlowsky. All are looking for new ways of expression based on the lines traced by Schoenberg and his disciples, the serial technique and *sprechgesang*. Among them José Vicente Asuar and Leon Schidlowsky are the most promising.

The Symphony Orchestra of Chile and the Philharmonic Orchestra of Chile have offered 36 popular concerts in parks of Santiago during this last summer season. These concerts have been conducted by nine young Chilean conductors, and 29 students in their last year at the Conservatory of Music had the chance to play in public for the first time. All of them had been specially selected by a previously appointed jury.

The National Ballet of Chile and the Choir of the University of Chile gave performances in the open air for audiences of more than 5,000. All these groups toured the country during 1957, offering more than 94 performances for students, workers, and the general public. The majority of these concerts are free.



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# Brazilian Concert Attendance Shows Minor Decline

By HERBERT J. FRIEDMANN

Rio de Janeiro, Brazil.—No particular new trend could be observed in the musical life of Brazil during the past year. The music societies continued to organize most of the important concerts in the big centers of Brazil. Attendance seems in general not to have been the best of recent years. This may be a consequence of Brazil's present economic problems. The municipal administration of Rio de Janeiro even decided not to hold the usual international opera season.

As of this date television fails to hold the attention of artistically sophisticated audiences. Radio stations at their best offer good recorded music, or, once in a while, an exceptional artist or group.

A cycle of the complete Beethoven violin sonatas was played by the violin-piano duo of Christian Ferras and Pierre Barbizet. It proved to be one of the most successful presentations by the ABC/Pro Arte Society. In a final recital of sonatas by Bach, Mozart and Fauré, the duo showed its versatility. Their extraordinary balance and profound musicianship make them one of the best pairs of this kind to be found today.

The Hungarian String Quartet presented four concerts entitled "The History of the String Quartet". Composers represented were Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak, Debussy, Kodaly, and Bartok. A large audience was particularly grateful for the opportunity to hear seldom played music such as the last Beethoven quartets and works by modern Hungarian composers.

## Chamber Orchestras

The Zimble Sinfonietta of Boston appeared for the first time in Rio de Janeiro. It was heard in Boccherini's Flute Concerto (with James Pappoutsakis as soloist), Barber's Adagio for Strings (received with great praise), and works by Vivaldi, Copland and Shostakovich. A second chamber orchestra presented by the ABC/Pro Arte Society was the Collegium Musicum Helveticum, which gave the premiere in this city of the especially interesting Chamber Concerto for Flute and English Horn by Honegger.

Paul Kletzki was the most important guest conductor with the Brazilian Symphony. His interpretations of Beethoven and Brahms followed the great German-Austrian tradition; at the second concert an enthusiastic audience cheered the artist, who days before had been known only to a handful of music-lovers in this city.

The Cultura Artistica Society once again brought to this country Jennie Tourel, mezzo-soprano, who in spite of her success had not been presented in Brazil for several years. In the "Songs and Dances of Death" by Mussorgsky, lieder by Mahler and Strauss, and Duparc's "L'Invitation au voyage", Miss Tourel confirmed the impression of exceptionally exquisite artistry.

The Paganini Quartet offered remarkable readings of works by Mozart, Schumann and Ravel, when it appeared for the first time in this city. The winner of the recent International Piano Contest of Rio de Janeiro, Alexander Jenner from Austria, played the last concert of the

season for the members of the Cultura Artistica Society.

The above-mentioned contest also provided an opportunity for the Rio audience to attend performances by several important artists who composed the jury. Pavel Serebriakov, of the Music Academy of Leningrad, won sensational success in a series of piano recitals and appearances with orchestra. This artist, whose name had been completely unknown in South

# Dance Companies Attract Parisian Audiences

By CHRISTINA THORESBY

Paris, France.—The Ballets 1957 de Paris, a new company, made a most promising start in Paris this season at the Théâtre de Marigny. The well-known Yugoslav dancer, Milorad Miskovitch, who has lived in Paris for a number of years, leads this carefully selected ensemble of eight dancers, for the most part expatriates from Yugoslavia like himself. With Irène Lidova, his artistic director, Mr. Miskovitch presented two outstanding programs guaranteed to attract the interest of Paris balletomanes.

Perre Rhallys' ballet "Prométhée", with music by Maurice Ohana, choreography by Maurice Béjart, and décor and costumes by Bernard Daydé, and with Mr. Miskovitch, Veronika Mlakar, and Marie Claire Carrié, was given an outstanding performance. This is certainly a most striking work from every point of view, including Ohana's experimental score.

## Another Impressive Work

Though less spectacular, I found the more abstract "Quatuor" just as impressive in its genre. Milko Sparembek's choreography, with an excellent score by Raffaello de Banfield and décor and costumes by Jacques Dupont, added up to a beautifully integrated whole, and the work was admirably danced by Mr. Sparembek, Miss Mlakar, Judith Dornys, and handsome Vassili Sulich. Here the choreography shows an unusual gift for continuity of movement in abstract patterns of great originality.

Veronika Mlakar's striking personality was admirably exploited in "Les Griffes", in which she danced the part of an exotic monster. Mr. Sparembek and Mr. Sulich give her excellent support in this ballet by Alwyne Camble, who also designed the décor and costumes, with choreography by John Taras and music by François Serrette. Irene Skorik joined the company for a rather lightweight divertissement, "Le Rideau Rouge", which also has choreography by Taras. This ballet is weaker than the aforementioned, and Richard Blareau's music does nothing to make it successful.

Several more outstanding dance companies were also seen in Paris during the past fall season. The Bali Dancers, who have recently been seen in New York, were admired at the Palais de Chaillot, though this theatre was perhaps a little too large for the exquisite detail of this ancient oriental dancing; and we were able to

America, is a great musician in the romantic tradition who possesses tremendous technical equipment. Sergei Dorensky, also from Russia and winner of the second prize in the piano contest, displayed his unusual talent in a recital whose highlights were Ravel's "Le Gibet" and Liszt's "La Campanella".

Colette Marchand was the highly praised star of the dance group "Étoiles de Paris". Nora Kovach and Istvan Rabovsky, Hungarian dancers, appeared as guest artists with the ballet of the Municipal Theatre. In a short series of performances, an ensemble of seven dancers of the Bolshoi Theatre in Moscow gave impressive examples of the great Russian ballet tradition.



"Prométhée" with Milorad Miskovitch and Marie Claire Carrié

witness the extraordinary prowess of Mario in several dances.

The National Czechoslovak Ballet was very well received at the Théâtre de l'Étoile. After the visits of so many folk-dance companies from Eastern Europe, I was a little dubious about the possible interest of yet another such ensemble. But the Czech company, which was awarded the first prize for professional ensembles at the Youth Festival in Moscow in 1957, proved to be quite outstanding and one of the very best that has visited us from the Eastern bloc. The dancing was wonderfully disciplined as well as exciting. The musicians, who remained restrained and natural, were unusually good, and the cymbalist, Pavel Farkas, is probably the best we have yet heard.

# German Orchestral Programs Highlighted by Premieres

Bonn, Germany.—Details of the 1957-58 orchestral season in West Germany and Berlin, as announced by Inter Nationes, promised a year of substantial programs, freshened by a large number of premieres and other contemporary works. With the completion of new concert halls in Cologne, Mannheim, Munich, Stuttgart, and Berlin, greater enjoyment of the concerts is assured the audiences in those cities.

The Berlin Philharmonic is giving 47 concerts. Six are being conducted

## INTERNATIONAL SURVEY

Antonio and his company, at the Théâtre des Champs-Élysées, gave an extremely well-balanced and varied program, which brought greater variety than is usually to the limitations of Spanish dance. Antonio and Rosita Segovia, barefoot, danced an enchanting pas de deux with shells in the place of castanets in "Galacian Fantasy", and Rosita Segovia, Carmen Rollan, Graciella Vasquez, and Alicia Diaz gave an altogether delightful and beautifully executed classical Spanish variant of Anton Dolin's "Pas de Quatre". Antonio has found an excellent supporting male dancer in Paco Ruiz, who won prolonged applause in a Farruca, and as usual Carmen Rojas scored a triumph with Antonio in the final Flamenco number.

## Françaix's "Barbe Bleue"

A program in commemoration of Noël Boyer, musicologist and critic, held at the Théâtre Sarah Bernhardt, included a performance of Jean Françaix's ballet "Barbe Bleue", previously seen only at the Aix-les-Bains dance festival. In the course of the evening, Albert Wolff made one of his now rare appearances, conducting a wonderfully sensitive performance of part of Jean Richepin's opera "Le Chemineau", rarely heard today. Henry Legay, tenor, gave a fine performance with Christine Jacquin of the second act of Boildieu's "La Dame Blanche", a seldom performed virtuosic period work.

Mme. Olga Preobrajenska, who was a prima ballerina in St. Petersburg before she first came to Western Europe with Diaghileff, was honored by dancers in Paris on the occasion of her 80th birthday. Many of the leading dancers in Europe still attend this nimble teacher's master-classes in Paris whenever they have the chance to do so.

## Formosa Opera

The National Chinese Theatre from Formosa, which was seen at the Théâtre des Champs-Élysées, are of the same tradition as the famous Peking Opera. The performers wore the same type of costumes, displayed the same prowess in mime and acrobacy, and presented slight variants of the same legendary dramas. But the Formosa company, more limited in numbers, included less singing and spectacular acrobatics in their program, which somehow never attained the same speed and excitement as that of the Peking ensemble.

Keita Fodeba's African Ballets opened a successful season at the Alhambra Theatre just before the holidays.

Among the contemporary works to be performed are Frank Martin's Etudes; Bartok's Rhapsody, Concerto for String Orchestra, Violin Concerto, and Piano Concerto No. 2; Sutermeister's Cello Concerto; Einem's "Meditations"; Zimmermann's Symphony; Ginastera's Pampeana No. 3; Poulenc's Concerto for Two Pianos; Blacher's Concertante Music for Orchestra; Trapp's Concerto for Orchestra No. 1; and Hindemith's Symphonic Dances.

Particular emphasis on contemporary music is provided by a series of four concerts devoted entirely to its performance. Composers to be represented include Blacher, Distler, Erbse, Hartmann, Krenek, Messiaen, Revueletas, Schoenberg, Staempfli, Stravinsky, Vogel, and Webern.

#### Munich Programs

The Munich Philharmonic, with Fritz Rieger as conductor and Volkmar Andreae, Andre Cluytens, and Hans Knappertsbusch as guest conductors, is offering a series of 12 concerts. Contemporary works being performed are Bartok's Piano Concerto No. 3, David's Concerto for String Orchestra, Honegger's "Chant de joie", and Prokofiev's Violin Concerto. The orchestra will also give the first performances in Germany of Dvorak's Symphony No. 6 and Berger's Rondo ostinato, and the world premiere of a piano concerto by Komma.

The Musica Viva concerts in Munich, which are organized jointly by the Bavarian State Opera and the Bavarian Broadcasting Company, is offering a program devoted entirely to works by contemporary composers. Included are Stravinsky's "Apollon

Musagete", Concerto in D for String Orchestra, "Scherzo à la Russe", and "Jeu de Cartes". Darius Milhaud will conduct his own Symphony No. 7, Concerto for Two Pianos and Orchestra, and "Suite Provençale", as well as Satie's "Socrate".

The remaining five concerts are to be conducted by Heinz Albert, Eugen Jochum, Lorin Maazel, Wolfgang Sawallisch, and Hermann Scherchen, and the programs include works by Webern, Nono, Stravinsky, Haubenstock-Ramati, Fortner, Jolivet, Hindemith, Janacek, Berg, Ives, Egk, Orff, and Killmayer.

#### Bavarian State Orchestra

The Bavarian State Orchestra has Ferenc Fricsay as conductor and Hans Knappertsbusch, Lovro von Matacic, and Karl Richter as guest conductors. It gives seven concerts. Contemporary works scheduled include Kodaly's "Dances of Galanta" and Honegger's "King David".

The Hamburg State Orchestra, Joseph Keilberth, conductor, has announced Leopold Ludwig and Hermann Scherchen as guest conductors. It will give 12 concerts during the season, plus two special concerts devoted to choral works by Brahms and Bach. Contemporary works scheduled include Sutermeister's Cello Concerto, Hindemith's "Der Schwanendreher", Stravinsky's Divertimento, Thaeichen's Concerto for Drums and Orchestra, Janacek's "Festival Mass", Schoenberg's Chamber Symphony No. 1, Hartmann's Symphony No. 1, and Martin's Etudes.

The Cologne Gürzenich Orchestra, Günther Wand, conductor, has Otto Ackermann, Paul Hindemith, Hans Knappertsbusch, Peter Maag, and

Hermann Scherchen as guest conductors. Eighteen concerts, as well as three special concerts of works by Mozart, will be given.

Contemporary works include Klebe's Two Nocturnes for Large Orchestra, Prior's "Cantique des cantiques de Salomon", Fortner's Violin Concerto, Schoenberg's Variations for Orchestra, Hindemith's Symphonic Metamorphoses, Stravinsky's Concerto for Piano and Wind Instruments, and Bartok's Concerto for Orchestra.

The Württemberg State Orchestra in Stuttgart, under the direction of Ferdinand Leitner, will give eight concerts during the winter season. Three of these will be conducted by Mr. Leitner, and the remaining concerts will be under the direction of Jean Fournet, Otto Klemperer, and Mario Rossi. Contemporary works to be performed are Mohler's Symphonic Capriccio; Helm's Concerto for Five Solo Instruments, Percussion, and Strings; Prokofiev's Violin Concerto No. 1; Schelb's Symphony; Bartok's Piano Concerto No. 2; and Otte's Concerto for Orchestra, which will receive its first performance.

#### Concerts in Bamberg

The Bamberg Symphony lists a series of eight concerts. The conductors are Andre Cluytens, Heinrich Hollreiser, Joseph Keilberth, Rudolf Kempe, and Wallberg.

The Frankfurt Opera and Museum Orchestra, Georg Solti, conductor, is celebrating the 150th anniversary of its foundation this season. Mr. Solti will share the podium with Andre Cluytens, Hans Rosbaud, Hermann Scherchen, William Steinberg, and Vondenhoff. Contemporary works scheduled are Bartok's Divertimento for String Orchestra, Blacher's Varia-

tions for Orchestra, Fortner's Capriccio and Finale, Kodaly's "Psalmus Hungaricus", Stravinsky's "Symphony of Psalms", Ghedini's "Aria di battaglia", and Rozsa's Violin Concerto.

Lesser-known orchestras of Germany have also listed a number of contemporary works for performance. These include the Aachen Municipal Orchestra (Beyer's Concerto for Orchestra); Baden-Baden Kur Orchestra (Raphael's Concertino for Flute and Small Orchestra and Boldemann's Piano Concerto); Dortmund Municipal Orchestra (Eckartz's "Aufklang"—first performance); Duesseldorf Symphony (Rozsa's Overture to a Symphony Concert and Gieseler's Concerto for String Orchestra—first performances); Essen Municipal Orchestra (Sehlbach's Sonata for Cello and Piano—first performance); Baden State Orchestra (Schelb's "Serenata Bucolica").

#### First Performances

Other events this season will include the first performances of Spilling's Preludio, Aria e Giga, by the Nuremberg Municipal Orchestra and Reuter's Cello Concerto by the Wiesbaden Symphony. The Wuppertal Municipal Orchestra will give the first performances of Sehlbach's Symphony in E flat major, and the first performance in Germany of Tippett's "A Child of Our Time".

A number of public concerts have been organized by the broadcasting companies. During this season the orchestra of the Bavarian Broadcasting Company will give a series of 12 concerts. Eugen Jochum is musical director.

The symphony orchestra of the  
(Continued on page 180)

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—Harold C. Schoenberg, *N. Y. Times*

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## Germany

(Continued from page 179)

Hessian Broadcasting Company will lay particular stress on contemporary music in its 14 public concerts. The orchestra's permanent conductor is Otto Matzerath.

The North German Broadcasting Company is presenting ten concerts during the season. The orchestra's permanent conductor is Hans Schmidt-Isserstedt, and he will be assisted by Ferenc Fricsay, and Hans Rosbaud.

## Operatic Scene

Bonn, Germany. — The healthy state of opera in the Germany Federal Republic and in West Berlin is indicated by the fact that there are 60 theatres where opera is performed, with 12 of them devoted exclusively to this art form. Contemporary works, although comparatively small in number, make up a significant part of the repertoires for the 1957-58 season. New opera houses are scheduled for completion at Gelsenkirchen and Dortmund.

The Bavarian State Opera at Munich (Rudolf Hartmann, general manager; Ferenc Fricsay, musical director) has 57 operas in its repertoire this season. In addition to Hans Knapertsbusch, the conducting is being shared by Karl Boehm, Werner Egk, Kurt Eichhorn, Robert Heger, Eugen Jochum, Joseph Keilberth, Fritz Rieger, Christoph Stepp, and Meinhard von Zallinger. Artists include Sari Barabas, Inge Borkh, Lisa Della Casa, Birgit Nilsson, Leonie Rysanek, Hertha Töpper, Gottlob Frick, Karl Hoppe, Hans Hotter, Benno Kusche, Karl Ostertag, and Karl Schmitt-Walter.

### Many Non-standard Works

Non-standard operas to be presented include Pfitzner's "Palestrina", Stravinsky's "Oedipus Rex", Bartok's "Bluebeard's Castle", Berg's "Wozzeck", Hindemith's "Die Harmonie der Welt", Egk's "Die Zaubergeige", and "Irische Legende", and Carl Orff's "Antigone", "Die Bernauerin", "Carmen Burana", and "Die Kluge".

The Hamburg State Opera (Heinz Tietjen, general manager; Leopold Ludwig, musical director) is performing 39 works. Guest conductors are Albert Bittner, Wilhelm Brückner-Rüggeberg, Günter Hertel, Joseph Keilberth, and Hans Zanotelli. Singers include Elisabeth Grümmer, Lore Hoffmann, Martha Mödl, Helene Werth, Hans Beirer, Arnold van Mill, Hermann Prey, and Lawrence Winters. Contemporary works include Egk's "Irische Legende", and "Der Revisor"; Stravinsky's "Oedipus Rex", "Mavra", and "Renard"; Berg's "Wozzeck" and "Lulu"; Krenek's "Pallas Athene weint"; and Mohaupt's "Der grüne Kakadu".

The Berlin Opera (Carl Ebert, general manager; Arthur Rother, musical director) has scheduled 50 works. Contemporary ones include Weill's "Die Bürgschaft", Britten's "Rape of Lucretia", Egk's "Die Zaubergeige", Henze's "König Hirsch", and Janacek's "Jenufa" and "Katya Kabanova".

The repertoire of the Württemberg State Company at Stuttgart (Walter Erich Schäfer, general manager; Ferdinand Leitner, musical director) contains 47 operas. Singers include Trude Eipperle, Ira Malaniuk, Gisela Vivarelli, Toni Blankenheim, Julius Patzak, Gerhard Stolze, Eberhard von Wächter, and Wolfgang Windgassen. The company has scheduled the first performance of Francis Burt's opera

"Volpone". Other contemporary works scheduled are "Der Revisor", "Antigone", and Schoeck's "Penthesilea". Two cycles of the "Ring" will be staged by Wieland Wagner.

The Frankfurt Municipal Theatre Company (Harry Buckwitz, general manager; Georg Solti, musical director) lists 35 operas. Contemporary works scheduled are Orff's "Die Kluge", Einem's "Der Prozess", and Dallapiccola's "The Prisoner".

The German Opera Company on the Rhine (Hermann Juch, general manager; Fritz Zaun, musical director) performs in both Düsseldorf and Duisburg, and has a repertoire of 20 operas. The German premiere of Liebermann's "Die Schule der Frauen" will be given at Düsseldorf, as will the world premiere of a new version of Offenbach's "Bluebeard's Sixth Wife". Contemporary works scheduled are Milhaud's "Christopher Columbus", Weill's "Die Strasse", Janacek's "Die Sache Makropulos", Klebe's "Die Räuber", and Orff's "Die Bernauerin".

The Essen Municipal Theatre Company (Karl Bauer, general manager; Gustav König, musical director) will present over 19 operas. Contemporary works will include Egk's "Die Zaubergeige", and Britten's "Peter Grimes".

The Cologne Municipal Theatre Company (Herbert Maisch, general manager) will perform 28 works under several conductors: Otto Ackermann, Siegfried Köhler, Wolfgang von der Nahmer, Szöke, and Günter Wand. Contemporary opera will be represented by Britten's "The Turn of

the Screw", Schoeck's "Penthesilea", Poulenc's "Dialogues of the Carmelites", Fortner's "Bluthochzeit", and by the first performance of Zimmermann's "Volpone".

At Wuppertal (Helmut Henrichs, general manager; Hans Georg Ratjen, musical director) the repertoire consists of 12 operas. There are new productions of Henze's "Boulevard Solitude", Debussy's "The Martyrdom of Saint Sebastian", and Strauss's "Daphne".

The Municipal Theatre at Bonn has programmed three German premieres: Prokofiev's "War and Peace", Berlioz's "The Childhood of Christ", and Schubert's "Death of Lazarus". Hindemith's "Die Harmonie der Welt" has been scheduled at Bremen. The Dortmund Municipal Theatre will give the first performances of Riedel's "Yü Nu", and Gurlitt's "Nana". The Kassel State Theatre will offer the West German premiere of Smetana's "Two Widows", and the Municipal Theatre of Luebeck will give the first performance in Germany of Lhotka's "Der Analphabet". The Hessian State Theatre has scheduled the first German performance of Cikker's "Fürst Bajazit".

Among the many contemporary ballets scheduled to be performed at the opera houses in Germany this season are Britten's "The Prince of the Pagodas", Weill's "Seven Deadly Sins", Ibert's "Don Quixote", Blacher's "The Moor of Venice" and "Hamlet", Bartok's "The Miraculous Mandarin", Menotti's "The Unicorn, The Gorgon, and The Manticore".

## Melbourne Musical Life Hard for Local Artists

By DORIAN LE GALLIENNE

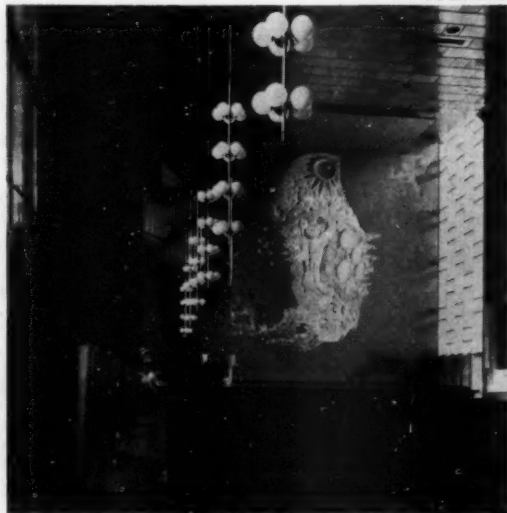
Melbourne, Australia.—Melbourne's 1957 concert season ran to a now familiar pattern: plenty of concerts by visiting celebrities and a dearth of them by resident musicians. Steeply rising costs, with no corresponding rise in returns, have made recital-giving too expensive an undertaking for most local artists. This unsatisfactory state of affairs is to some extent offset by the work of an increasing number of musical societies, run on a subscription basis. These continue to flourish and provide the main opportunities of public appearance for Melbourne's own musicians.

The response of music-lovers also

seems to have settled into a regular pattern, a pattern that so far as serious music is concerned, contains a hint of snobbery. A great pianist like Claudio Arrau can fill Town Hall for half a dozen recitals, and a popular singer like Johnnie Ray can fill any hall he likes to take as often as he chooses to appear. The middlebrow performer, on the other hand, can count on only very small audiences, however excellent his work.

Two cases in point are those of Thomas L. Thomas and William Clauson. Mr. Thomas impressed by an unerring sense of style and by the polish of his singing, but he was billed as a "light" singer, and he sang to regrettably small houses. William Clauson's folk-song recitals were

N. H. Oliver



Melbourne's handsome new Wilson Hall at Melbourne University

## INTERNATIONAL SURVEY

equally expert, engagingly presented and refreshingly unusual in material, yet they drew few listeners because they fell into no accepted musical category.

Like these two singers, many of this year's musical visitors have been American by birth or adoption. The most distinguished instrumentalist was undoubtedly Mr. Arrau, whose intensely personal but thoroughly convincing interpretations breathed new life into many overplayed classics. Ruggiero Ricci's violin playing was less consistently stimulating. In music that demanded virtuosity, such as the Paganini Caprices, it was astonishingly vivid and exciting and displayed a technical command that must surely be unrivaled. His classical readings, however, were less interesting.

### Leontyne Price Outstanding

The concert singer of the year was undoubtedly Leontyne Price, whose glorious voice and superb musicianship drew large audiences to the Town Hall. Miss Price sang nothing badly, but she was perhaps at her best in two very diverse composers—Handel and Debussy.

Orchestral programs have been singularly unadventurous. Kurt Woess, resident conductor of the Victorian Symphony, in trying to steer a middle course between conservatism and modernity, has for the most part contented himself with the standard repertoire and a few short and harmless novelties by composers like Marx and Liebermann. These works, while they certainly do not offend the diehards, do little to satisfy the demands of progressives, and it would not be at all surprising if the 1958 orchestral series, with Mr. Woess still in charge of the orchestra, showed a falling off in the number of subscribers. A notable exception to this dull caution in programming was Copland's terse and expressive Short Symphony, heard in an able performance. It was certainly the most interesting new work heard during the year.

The standard of orchestral playing, as always, has varied with the standard of conducting. Just how well the Victorian Symphony can play was splendidly demonstrated in a series of concerts given under the direction of Enrique Jorda. Like Mr. Arrau, Mr. Jorda is often unorthodox in his approach to established masterpieces, but in every case his interpretations carried conviction through finely disciplined vitality. In a memorable performance of Berlioz's "Damnation of Faust", which had not been heard here for more than 30 years, Mr. Jorda coaxed a none-too-certain Royal Philharmonic Choir into some brilliant singing by sheer force of personality.

### Elizabethan Trust Season

The Elizabethan Trust's six-week opera season, which ended on Nov. 9, was an unqualified success; night after night standing room only was available at the theatre. This public enthusiasm went some way toward justifying Melbourne's claim to possessing the most perceptive audiences in Australia.

Until the formation, two years ago, of the Elizabethan Trust Company, which functions on a nationwide basis, this city was the center of Australia's operatic activity. The Trust's 1956 all-Mozart season, thought it succeeded in other capital cities, failed in Melbourne for the simple reason that the

standard of performance, particularly in ensemble singing, fell far below that set by our own National Opera Company.

The 1957 season showed an enormous stride forward, with smoother and more imaginative productions, polished teamwork amongst the all-Australian cast, and a wiser choice of repertoire for the artists available.

The operas staged were "Otello", "La Bohème", "Tosca", "Tales of Hoffmann" and "The Bartered Bride"; the leading singers of the season were sopranos Joan Hammond and Elsie Morison and tenor Ronald Dowd, all of whom returned from England to sing with the company.

#### Very Fine "Otello"

A very fine production of "Otello", which had not been given here since Melba appeared as Desdemona in 1911 and 1924, was the great event of the season. Mr. Dowd's musical singing and magnificent acting in the title role and Miss Hammond's noble and vocally flawless performance as Desdemona will be treasured memories for those who witnessed them.

Substituting an engaging naturalness and great charm of personality for the grand manner of Miss Hammond, Miss Morison was perfectly cast as Mimi in "La Bohème" and Marenka in "The Bartered Bride", and proved herself an exquisite singer as well as an appealing actress. At the conclusion of the opera season, she returned to her native Ballarat, where she gave a recital. In 1946, the people of Ballarat raised £200 to help her go to London to study. Miss Morison has now returned the gift sixfold by donating the proceeds of her recital, more than £1,200, to the Ballarat Orphanage and the South Street Society. The Society, which already offers the richest vocal scholarships in Australia, will devote its share of the gift to establishing an Elsie Morison Trophy for sopranos.

The retirement of Joseph Post as musical director of the Elizabethan Trust Opera Company left a gap that none of the company's other three conductors seemed capable of filling adequately. It is to be hoped that the new director, Karl Rankl, will maintain the present rate of progress for he is a conductor of sufficiently wide operatic experience to direct the musical side of performances with knowledge and authority.

So far as the future of Victoria's musical life is concerned, much depends on George Loughlin, newly appointed director of the University Conservatorium, which is the main training school for our young musicians. Mr. Loughlin, a musician of high academic qualifications and a composer whose work has not been heard here, has been lecturer in music at Glasgow University and will take up his new appointment in March.

#### Chamber-Music Hall Needed

Melbourne is still in desperate need of a satisfactory hall for chamber concerts. Town Hall is too large, Assembly Hall is too small and noisy, and Coppin Hall is too far from the center of the city. For its 1957 series of chamber concerts, the Musica Viva Society used the new Wilson Hall at the university, built to replace the Victorian Gothic structure destroyed by fire in 1952. The outside of the new building is severe and box-like, but the interior is undeniably impressive, and makes an admirable setting for academic ceremonial. With a seating capacity of 1,500, it is also a convenient size for chamber music.

Unfortunately, the very high ceiling makes it unsatisfactory acoustically, and the use of a suspended baffle does little to counteract an inevitable evaporation of tone upwards.

Acoustic shortcomings, however, could not destroy the profound impression made by the extraordinarily sensitive ensemble playing of the Smetana Quartet. These visitors from Prague were certainly the most distinguished chamber-music team heard in this country since the Budapest Quartet was here before the war.

In the creative arts in Australia, Victoria continues to hold a high position—Ray Lawler's play, "The Summer of the Seventeenth Doll", has shown a slice of the rougher side of Melbourne life to enthusiastic London audiences (it is also being done in New York); the paintings of Arthur Boyd and John Percival have been acclaimed at an International Exhibition in Geneva, and now our music is beginning to move overseas as well. Last July, Felix Werder's Fourth String Quartet won the chamber-music prize offered by Radio Diffusion de Paris. The work was played by the Pascal Quartet, and the same composer's Violin Concerto will be

given its world premiere early this year in Paris, when the soloist will be Maurice Crut, a member of the Pascal Quartet.

Robert Hughes's Sinfonietta, written at the request of Sir John Barbirolli, was performed for the first time by the Hallé Orchestra, under Sir John, last November and was warmly received by the public and the press. Perhaps these are not world-shattering events, but for a country where composition is still in its infancy their importance is very great. It is one thing for Australian composers like Arthur Benjamin and Don Banks to pursue successful careers in England; it is quite another when we can successfully export the homemade article. At the moment, it would be hard to discover any salient features of a definitely Australian style. Hughes's work, straightforward, vigorous, slightly conservative and immensely competent, perhaps comes nearest to the Australian personality, with its horror of pretension and firm belief in common sense.

In the past, the public here has shown little interest in the work of local composers, but the success of a series of discussion recitals, inaugur-

ated in 1956 and continued in 1957, suggests that the attitude of concert-goers is changing. The programs at these recitals consist of works (most of them new) by Melbourne musicians, who are present to answer questions put by the audience. Good attendances suggest that music-lovers enjoy being taken into the composers' confidences and that the recitals are an invaluable incentive toward writing new works.

Eleven musicians will visit Australia during the forthcoming season under the auspices of the Australian Broadcasting Commission. Of these, five will be new here: Geza Anda and Daniel Barenboim, pianists; Ida Haendel, violinist; Edouard van Remoortel, Belgian conductor; and Petre Munteanu, Rumanian tenor. Two Americans will make return visits: William Warfield, baritone; and Eugene Istomin, pianist. Edmund Kurtz, cellist; Rafael Kubelik, conductor; Elena Nikolaidi, contralto; and Gordon Watson, pianist, complete the list.

The commission and J. & N. Tait will jointly present David Oistrakh, Russian violinist, in ten recitals and two orchestral appearances in June.

## Doris OKERSON

MEZZO-SOPRANO

- ★ Philadelphia Opera Association—*Rigoletto*—December 1957 (Third Appearance)
- ★ New Orleans Opera Association—*Barber of Seville*—October 1957
- ★ NBC-TV Opera Company — *Dialogues of the Carmelites* — December 1957
- ★ New Haven Symphony—*Traviata* (concert form)—May 1957



## Paul HARELSON

PIANIST

New York Times  
(October 29, 1956)

"Impressive . . . Very promising debut."

New York Herald Tribune  
(October 29, 1956)

"Unusually gifted young pianist."

Middletown, Ohio, Journal  
(November 18, 1957)

"Paul Harelson was master of his instrument in the Tchaikovsky Concerto No. 1, which offered ample opportunities for his brilliant gifts. The audience was enthusiastic."

CONCERT: Beethoven 3, 4, 5; Brahms 1; Grieg; Mendelssohn 1; Schumann Op. 54, 92; Mozart K 271, 382, 453, 466, 467, 491; Rachmaninoff 2; Ravel G Major; Stravinsky Capriccio; Tchaikovsky 1, 2; Weber Konzertstück.

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# New Personalities Emerge In Sydney Musical Scene

By WOLFGANG WAGNER

Sydney, Australia. — During the past year Sydney has witnessed new personalities taking over practically every top-level position in the musical field. It was a stroke of good fortune that Sydney could secure Nicolai Malko's services as musical director of the Sydney Symphony. Under his influence the orchestra's conception of style and the balance of sound in particular improved beyond recognition, and if the achievement of Mr. Malko's first season can be taken as an indication for the future standard of orchestral playing, Sydney can look forward to a most interesting season in 1958. Mr. Malko plans for this year a number of important first performances for Australia, which will include Alban Berg's Orchestral Suite from his opera "Lulu".

## Reorganization Scheme

Sir Bernard Heinze assumed his activities as the new director of the State Conservatorium at the beginning of the academic year in February, and proceeded immediately to draw up a reorganization scheme which at the time of writing is still under consideration by governmental authorities. One of the most pressing problems, the training of young string players for the orchestra, requires urgent attention. There are several positions vacant with the orchestra which cannot be filled because no applicants with sufficiently high professional standards are available.

Important changes, too, took place on the administrative end. The director of Music of the Australian Broadcasting Commission, William G. James, reached retiring age for civil service during the past year and was succeeded by the assistant director, Herbert Cannon. Artists' managers in New York and elsewhere will miss the regular visit of Mr. James, who was always ready to audition yet another young artist waiting for an opportunity to make his or her first international tour. An ardent music-lover above everything else, Mr. James combined discriminating taste with an intuitive gift for recognizing upcoming talent.

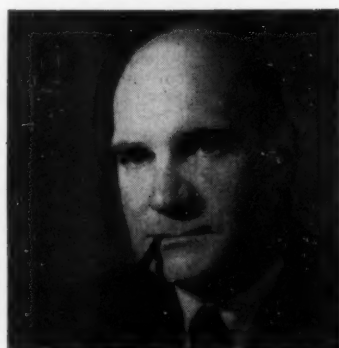
Mr. Cannon, who worked in close collaboration with Mr. James for many years, brings to his new position not only a wealth of managerial experience but also a scholarly knowledge of all musical matters. He intends to make his first overseas tour during this year and to introduce himself at the offices in 57th Street.

## Rankl Replaces Post

Joseph Post resigned his position as musical director of the Elizabethan Trust Opera Company midway through its season in order to join Mr. Cannon as assistant director of music. During recent years, Mr. Post has made a name for himself as associate conductor of the orchestra and as an opera conductor, and he should prove a valuable addition to the administrative staff of the ABC.

Karl Rankl, Covent Garden's director until 1952, will replace Mr. Post as conductor-in-chief.

If present indications are not entirely deceptive, it looks as if Sydney's new opera house will become a reality within the next five years. The government's determination to erect the



George Glover Studio  
Herbert Cannon, new director of music of the Australian Broadcasting Commission

building without undue delay met with fierce opposition by rural interests in Parliament and by those politicians who maintained that the acute housing shortage prevailing in Sydney has to be eliminated first before one can think of spending some \$10,000,000 for what they termed "a building for entertainment".

The Premier had to give assurance that no public funds will be spent on the opera house before he obtained the mandate to go ahead with his plans. It was decided to launch a public appeal and to hold lotteries with attractive money prizes in order to collect funds for the building. The winner of the international competition, the Danish architect Joern Utzon (see MUSICAL AMERICA, March, 1957), visited Sydney for the opening of the public appeal, and he is at present occupied with drawing up detailed working plans incorporating certain alterations requested by the authorities.

It is anticipated that the foundation stone of the building will be laid early in 1959. The new building should be completed by 1961 and will serve not only as an opera house but also as a permanent home for the Sydney Symphony. A second smaller auditorium will be used for chamber music, lectures and intimate opera.

Although the Elizabethan Trust Opera Company has not yet an-

nounced its plans for the 1958 season, the appointment of a well-experienced operatic conductor such as Karl Rankl would indicate that further expansion of activities are planned. The ABC will continue to subsidize the company by placing its orchestra without charge at the disposal of the Trust, even if it means interrupting the regular series of subscription concerts for several weeks running (as happened last September just as the height of the season). Only the future will prove the soundness of the Australian formula that opera can pay its way if relieved of the cost for an orchestra. Although the Trust has not released any financial statements, it is known that by virtue of this indirect subsidy the company did not incur losses of any consequence during the two years since its inception.

## Musica Viva Society

The only field of music in which the Australian Broadcasting Commission in its capacity as the largest concert manager in the country is not actively engaged is chamber music, which is considered a special sphere of the Musica Viva Society. This society, founded by a Viennese emigrant shortly after the end of World War II, is run by a number of keen enthusiasts who give their time in an entirely honorary capacity. In collaboration with the New Zealand Federation of Chamber Music Societies and the Bond van Kunstkringen in Indonesia, Musica Viva has entered into an agreement for the importation of leading American and European chamber music-groups, known as the "ANZIN Pact". Jointly, these three organizations can offer extended contracts to overseas ensembles and can bear the high cost of overseas plane travel, while each member is responsible for local expenses. By this means Australia, New Zealand and Indonesia have been able since the beginning of 1955 to present in their respective countries chamber music that would never otherwise have been heard and chamber musicians from other countries who would never otherwise have toured these parts of the world. The first quartet to tour the circuit was the Pascal Quartet from Paris early in 1955. Other overseas groups have followed—the Koeckert Quartet from Munich in 1955, the Pascal Quartet again, the LaSalle (Cincinnati) and Robert Masters

## INTERNATIONAL SURVEY

(Great Britain) Quartets in 1956, and the Parrenin (Paris) and Smetana (Prague) Quartets last year.

Plans for 1958 include the Alma Trio from Los Angeles and the Amadeus Quartet from London. Next year it is hoped to have the Juilliard Quartet touring Australia. The Musica Viva Society, which has at present 2,000 members in Sydney, Melbourne and Adelaide, usually contracts 30 concerts for overseas visitors, involving approximately 8,000 miles of air travel within Australia. A certain number of concerts are sub-contracted to other organizations, of which the two most important are the ABC and the Arts Council of Australia, a cultural organization maintaining a constant flow of all kinds of artistic activity to country centers. The ABC usually records the programs on tape and broadcasts them, one quartet at a time, at a weekly session devoted to chamber music.

A Sydney branch of the ISCM was formed last year by the professor of music of the University of Sydney, Donald Peart. At the four concerts so far given a number of interesting works by overseas and Australian composers were presented, but so far none by American composers.

## Few American Works Played

American music is seldom performed. Nicolai Malko conducted, first at a youth concert and later in this season again at the subscription concert, Aaron Copland's "Rodeo" Ballet Suite, but he intends to introduce audiences to several new scores during the forthcoming season. American artists visiting Australia should make a point of including American compositions in their programs, but they very rarely do so. Leontyne Price last year was a notable exception. She performed, as previously reported, song cycles by Samuel Barber and John la Montaine which both attracted very favorable notices in the press.

An old established amateur choral group, the Royal Philharmonic Society, will present an all-American program at its annual concert in June, including works by Copland, Gershwin, Barber, and choral compositions by Howard Hanson ("Cherubic Hymn") and Carl McDonald ("Song of Conquest").

# Belgian Programs Give More Place to Moderns

By EDOUARD MOUSSET

Brussels, Belgium.—I conjectured last year that a new direction would inevitably be given by the concert organizations to their musical programs, partly under the influence of the young generation.

The most important of those organizations, the Société Philharmonique de Bruxelles, has given a first turn to the wheel by appointing a new program committee, consisting of young people like the conductor André Vandernoot, whose prospects are brilliant, and the composer Jacques Stehman, who was a main-spring of the recent Decade of new American music. It would have been impossible (and wrong!) to expel at once from the concerts all the old compositions, but the 14 great symphonic concerts of this season offer in their programs a lot of modern works by Bartok, Schoenberg, Rouse, Prokofiev, Hindemith and others, and, on the other hand, some works

by Schubert, Brahms, and Mahler which are seldom performed and thus nearly unknown. This happy renovation has generally met a hearty welcome, even by the less modernistic elements of the audience.

For the numerous lovers of Beethoven's music, a new kind of concert was found: the revival of the old "Academies", presenting in one program a symphony, a concerto, and one or more works of chamber music. André Vandernoot was entrusted with the leading of three Beethoven Academies. Including three extraordinary concerts given by foreign orchestras (the Bamberg Symphony, the Stuttgart Chamber Orchestra, and the Czech Philharmonic), the Société Philharmonique offers to its subscribers a total of 20 concerts, most of them given twice. Among the American artists collaborating with these concerts are the conductor Lorin Maazel; pianists Alexander Brailowsky, Leon Fleisher, and Claude Frank, violinist Berl Senof-

sky; and mezzo-soprano Lucretia West.

The "Concerts du Conservatoire" remain more conservative, their four ordinary concerts plus an extraordinary one (with the Stuttgart Pro Musica Orchestra) being reserved for a Bach festival. The programs include the four orchestral Suites, the Brandenburg Concertos, many instrumental concertos, cantatas, and the Passion according to St. John. Conversely, the four popular concerts organized by the Conservatoire present besides traditional works many modern scores, some by Belgian composers (L. Stekke, R. Darcy, W. Pelemans, S. Vuillemin). Among the foreign guest conductors are Jacques Baudry of Montreal and Takashi Asahina of Tokyo.

Broadcasting strongly helps to diffuse modern music. This is a fact I many times have insisted upon, but I think it is really of preponderant importance for the education of large audiences in the modern forms of

music. The Belgian broadcasting system is state owned; it has no commercial character, and there are no business considerations entering in the arrangement of its programs. It has more possibilities to go on ahead than the organizations bridled by their profit and loss accounts. Besides its great symphonic concerts (one weekly by each of its French and Flemish sections) which include numerous modern works (many Belgian compositions), the Belgian Broadcasting Institute organizes every year, with the patronage of the International Music Committee of Unesco, an "International Tribune of Contemporary Composers". The four concerts of the Tribune will bring this year, together with works by well-known modern composers—Stravinsky, Webern, Messiaen, etc.—those of young vanguard musicians: M. Ciry, Karlheinz Stockhausen, Luigi Nono, P. Boulez, and the Belgians Dambon, Chevreuille, Pousseur, and Marcel Quinet. Performances of electronic music, Webern's complete works, and Bartok's six quartets are also scheduled.

#### Young People Attend

These concerts of the International Tribune of Contemporary Composers are attended particularly by young people related to the "Musical Youth", who will also have four great concerts of modern symphonic music, respectively dedicated to Hindemith, Schoenberg, Stravinsky and Bartok. Some works will be performed there for the first time in Belgium; of special interest are the Choral Variations "Vom Himmel hoch" by Hindemith, and the Canticum Sacrum for St. Mark by Stravinsky.

Belgian music will not be forgotten;



Helene Lapaille

Diana Lange and Robert Vernay in the ballet "Thyl of Flanders"

besides works disseminated in numerous programs, special séances will be devoted to René Bernier, René Defossez, Marcel Quinet, Gaston Brenta, Armand Marsick, and Alex De Taeye.

The Belgian Broadcasting Institute also asked for the collaboration of the following American artists: conductor George Byrd, pianist Andor Foldes, piano duettists Gold and Fizzle, and cantatrices Lucretia West and Camilla Williams.

The Queen Elizabeth contest rewards modern composers. While speaking of modern music, let us recall that the 1957 Queen Elizabeth contest was devoted to composition. 237 scores, coming from 38 different countries, were examined by a commission headed by Marcel Cuvelier, general manager of the Queen Elizabeth contests, and including four Belgian and four foreign composers. Three successive eliminating steps left six compositions, three for full

orchestra and three for chamber orchestra; a final hearing was given them on Nov. 3 and 4.

The commission of examination was enlarged for this last audition; American composers Virgil Thomson and Nicolas Nabokoff were sitting on it. The rewarded works were: for full orchestra, a "Concerto for Orchestra" by the Italian Orazio Fiume; "Variations for Orchestra" by the Belgian Marcel Quinet, and another "Concerto for Orchestra" by the Italian Giorgio Cambisse. For chamber orchestra: the "Concerto giocoso" by the Pole Michal Spisak, "Fresque" by the Frenchwoman Ginette Keller, and "Esquisses" by the Belgian Albert Delvaux. It must be pointed out that the contests for composition excite much less curiosity than those for piano or violin, and many wonder whether they accurately live up to their reputation of promoting contemporary musical art.

#### More Interest in Chamber Music

Chamber music raises new interest. I have often complained about the indifference of the Belgian audience toward chamber music. A change for the better has appeared for some time past. One must first congratulate organizations like "L'Atelier" which steadfastly persevered in their work and saw a gradual increase of the little groups of amateurs they had brought together. This very season "L'Atelier" organizes about 70 concerts and recitals given by artists of fifteen different countries. Soloists from the United States appear in the programs: pianist Joel Rye; violinists Alan Grisman, Teresa Vanin, and Stanley Weiner; cellist Kermit Moore; and cantatrice Selene Rountree.

The Midday Concerts ("Concerts

de Midi") are perhaps those that have contributed the most to restoring the liking for chamber music to many among their large audiences. Their programs are very diversified, from the little orchestra concert to the piano recital, and are always of a very high quality. The Midday Concerts celebrated their tenth anniversary on Jan. 15, giving Stravinsky's "The Soldier's Tale".

#### Visiting String Quartets

The Société Philharmonique, observing this renewed interest, also arranged a series of chamber music concerts. Six recitals by quartets were given by groups such as the Haydn, Parennin, Vegh, Avramov, and Hungarian Quartets. Besides classical works, the programs included modern quartets by Debussy, Ravel, Milhaud, Bartok, Novak and Walter Piston.

The Radio Institute, which has already broadcasted a lot of chamber music programs (but at times that were often inaccessible for a large number of listeners), has now increased the number of its public concerts by chamber orchestras, inviting foreign groups as "I Virtuosi di Roma" the French Orchestra of Louis de Froment, the Chamber Orchestra of French Broadcasting, the Stuttgart "Pro Musica", etc. Other concerts will engage the "Quatuor Haydn", the "Quintetto Chigiano", and the "Pro Musica Antiqua".

Opera and Ballet are attracting new public by innovations. Opera and the ballet have their share in the general transformation. I already have emphasized the revived interest stirred up by the dance. The Ballet Company of the Théâtre de la Monnaie proceeds on its very successful way. It

(Continued on page 184)

## JAMES FARRAR

baritone



America's newest sensation of the opera

It was James Farrar who captured the stage. This is the most impressive Tonio we have seen. From the brilliant delivery of the prologue to the final curtain he carved a Tonio of great stature. It is a large voice which flows with ease and power and he is a convincing actor.

CHATTANOOGA TIMES

A baritone of star caliber.

PORTLAND JOURNAL

Top honors go to James Farrar who sang Padre Germont.

ST. LOUIS POST DISPATCH

James Farrar revealed a powerful voice and genuine acting ability.

MUSICAL AMERICA

## RINA TELLI

dramatic soprano

"A strong clear voice"

NEW YORK TIMES

Rina Telli filled the house with a tremendous voice and a lovely floating quality.

SAVANNAH MORNING NEWS

A soaring voice of great beauty.

BOSTON DAILY GLOBE

Rina Telli gave a memorable performance of Aida.

KANSAS CITY TIMES

Rina Telli was a beautiful Leonora with an opulent voice that had much flexibility and tonal coloration.

DENVER

ROCKY MOUNTAIN NEWS

Rina Telli made a most auspicious debut. She has a voice of full-blown amplitude that is quite ravishing.

HARTFORD TIMES



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## Belgium

(Continued from page 183)

possesses an important repertoire extending from romantic works—"Giselle", "Nutcracker", "Swan Lake"—to modern ballets such as "The Miraculous Mandarin", "Pelléas and Mélisande", or "The Unicorn, the Gorgon and the Manticore" which was created in Brussels during the Decade of new American music. The 1957-58 season will see the creation, by the Ballet Company of the Théâtre de la Monnaie, of ten new works, among them "Le Bourgeois Gentilhomme" by R. Strauss, "Lillian" by René Defosse, and "Plays" by Debussy.

On the other hand, foreign companies regularly appear in Brussels. From the beginning of this season to the present time, I saw the José Limon Dance Company, the Netherlands Ballet (which gave a remarkable performance of Stravinsky's "Petrouchka"), and the "Ballet-Théâtre de Paris" of Maurice Bejart celebrated for his ballet on concrete music, "Symphony for a Lonely Man", which also gave Stravinsky's "Pulcinella".

### New Production Aspects

The current operatic season will be eventful. The Théâtre de la Monnaie will stage numerous works, among them "Thyl of Flanders" by J. Chailley, "Macbeth" by Ernest Bloch, and "The Beggar's Opera" by Benjamin Britten. Other works will appear in a quite new aspect; scenery is to be simplified and synthesized, costumes renewed, scores revised and freed from false traditions. Rossini's "The Barber of Seville", in which the recitativo secco intended by the composer was re-introduced, and Gounod's "Faust", in which customarily omitted parts were restored, have been among the first operas yielding the profits of revision. Such a great endeavor toward renovation was not fruitless, and, notwithstanding the fact that its financial situation remains uncertain, the Théâtre de la Monnaie regained an important position in the musical life of Brussels.

As every year, foreign operatic companies will visit Brussels. The company of the Bayreuth Festival is now giving some performances of "Die Walküre" with the very same scenery and costumes of the festival, and under the stage management of Wieland Wagner, the grandson of the composer. On the other hand, the Vienna Staatsoper will give, with the collaboration of the Vienna Philharmonic, performances of Mozart's "Marriage of Figaro" and "Così fan tutte", and R. Strauss's "Salome", Herbert von Karajan and Karl Boehm conducting.

### Influence of Records

Records are strongly influencing the diffusion of music. After a year's operation, the "Discothèque Nationale de Belgique" proves a great success in all respects. It possesses more than 6,000 records and its stock is increased by frequent new purchases. It has a large number of subscribers, and is organized with a view to unceasing expansion. A first provincial branch was recently opened in Charleroi and a second one is arising in Antwerp; others will be created in the future.

There is no doubt that repeated listenings to a musical composition enables one to reach an understanding that a single concert performance does not allow, especially in the case

of modern works. Therefore we have seen the members of the Discothèque asking for works given as "hard to understand", at first out of curiosity, later with increasing interest. A much remarked tendency is to borrow the records of works entering in the programs of concerts, either before the performance to get an idea of them, or after the concert to complete their knowledge. On the other hand, the record sellers, who feared for a time that the new institution might harm their business, have seen more orders coming from frequenters of the Discothèque, who wished to own the records they had heard. All this is excellent for music, and particularly for newer music, the progress of which is above all a matter of diffusion.

Brussels is naturally the musical center of Belgium, not only because it is the chief city of the country, but also on account of its geographical location, which easily enables a large number of country people to share in its artistic life. With the fast electric trains, the trip from Antwerp or Ghent, for example, takes only half an hour.

However, an important town like Antwerp has its own musical organizations (Concerts of the Royal Music Conservatoire, Antwerp Concerts Society, Association for Classical Concerts, Antwerp Bach Society) and its own theatres (Flemish Opera, French Opera), the programs of which are

rather similar to those of Brussels' corresponding institutions. Liège, Ghent, Charleroi (where a large Palace of Fine Arts was recently built), and many other cities have their own musical attractions.

On the other hand, and following in this respect the example of many other countries, Belgium holds summer festivals in places that attract tourists. Last summer the Ostend Festival was very brilliant. Giving a large role to the dance, it produced a number of noted ballet companies. Belgian and foreign orchestras and soloists of international fame completed an interesting schedule. Under the name of "September Nights", Liège arranged a festival devoted to music of the baroque period. The experience having proved successful, its organizers will renew it in 1958 and, if the result remains positive, they will definitely establish "September Nights".

On a smaller scale, the little town of Stavelot, in the Ardennes, also arranged last August a "Musical Week". It was so warmly welcomed that the establishment of an annual Stavelot Festival is anticipated.

At this moment, we have little precise information concerning the musical activity during the World's Exhibition of 1958 in Brussels. However, it seems certain that it will be very important and that the Belgian organizers as well as the numerous foreign participants will arrange a lot of concerts and recitals of every kind.

## INTERNATIONAL SURVEY

Elisabeth Söderström was soloist in Bartók's Songs, Op. 16, and Erik Saedén was soloist in Schönberg's Serenade, Op. 24, for baritone and seven instruments; both groups of works were performed for the first time in Stockholm.

Two prominent French musicians, Olivier Messiaen and Yvonne Loriod, directed the Nov. 25 concert, performing Messiaen's lengthy "Visions de l'Amen" for two pianos. Miss Loriod played music by André Jolivet and Pierre Boulez, and Mr. Messiaen performed his own Four Rhythmic Etudes. Messiaen's music also was played by the Stockholm Philharmonic, where he previously had been represented only once, 14 years ago. On Nov. 27 and 29 Mr. Ehrling conducted three movements from "Turangalila". The *ondes martenot* instrument was played by Jeanne Loriod, sister of Yvonne, who took the piano part in this heavy, deafening, quasi-philosophical work. Yvonne Loriod was also soloist in Mozart's Piano Concerto in D major, K. 451, but with less success.

### Recitals at Noon

Intimate Music successfully launched a brand new idea in collaboration with the Swedish Radio and the Music Committee of Stockholm: recitals at lunch time, 35 minutes of fine music at noon once a week in the Little Concert Hall (holding 528 seats). The entrance fee is 20 cents. Fifteen recitals are scheduled between Oct. 17 and March 27. First-rate vocal and instrumental soloists as well as ensembles were contracted for; programs were arranged. Probably nobody was very optimistic concerning public response to this idea so strange to Stockholm habits, but from the first recital the hall has been sold out. Elisabeth Söderström, soprano, initiated the series. Hans Leygraf, pianist; Joel Berglund, baritone; and Jacqueline Delman, soprano, were among the other recitalists. These concerts are all broadcast.

One of the most prominent and interesting composers in Sweden today is Lars-Erik Larsson. In 1957 he finished his latest work, Op. 45, Nos. 1-12. It consists of 12 concertos for just as many solo instruments. The trumpet concertino was written first; those for oboe and flute followed. Later he wrote for clarinet, bassoon, bugle, trombone, violin, cello, viola, double bass, and piano. The idea derived from a wish to furnish small orchestras all over the country with suitable repertory. Most symphonic music demands more instruments than small orchestras can support. Larsson's Concertinos are accompanied by strings alone, and they are written simply so that any good amateur orchestra might manage them. All 12 works will be performed over the radio this season.

### Stockholm Orchestra Tours

The Stockholm Radio Orchestra has brought a new idea to fulfillment. With the aim of decentralizing the musical activities of Stockholm, two chartered airplanes took the entire orchestra on tour to Lapland, the northernmost part of our country. Six concerts were given in different towns, inspiring the local administrators to fresh musical efforts. The tour was most successful.

The Music History Museum of Stockholm is continuing its series of old-music concerts, employing the cembalo, viola da gamba, baroque violin, viola di bardone, guitare

## Stockholm Season Livened By Visitors from Abroad

By INGRID SANDBERG

Stockholm, Sweden.—The Konsertföreningen in Stockholm started the fall season by announcing a change of name for the orchestra. From now on it is the Stockholms Filharmoniska Orkester, or the Stockholm Philharmonic Orchestra. The main conductor for the season is Hans Schmidt-Isserstedt, with 22 concerts. Otto Klemperer will conduct four concerts in April.

The artistic sensation of the fall season was achieved by 27-year-old conductor Lorin Maazel in his Stockholm debut. Mr. Maazel is an American of Dutch origin, born in Paris, married to a Brazilian, and at the moment living in Rome. He conducted Mahler's Second Symphony twice, in addition to other works. The conductor's unprecedented success was due to his first-rate musicianship as well as his personal magnetism. The extremely well-trained Musical Society sang the choral parts in the Mahler symphony exquisitely, and Elisabeth Söderström, soprano, and Kerstin Meyer, mezzo-soprano, sang their solos beautifully. Miss Meyer's warm and deeply moving interpretation of the "Urlicht" was unforgettable in this truly memorable concert.

### Virtuosi di Roma

The Virtuosi di Roma, under the baton of Renato Fasano, won tremendous acclaim in three November concerts. Vivaldi's 12 Concertos, Op. 8, were performed with vital musicianship and according to the style of the period. The oboist, Renato Zanfini, was very impressive as soloist in the D minor concerto (No. 9).

Mr. Schmidt-Isserstedt's foremost achievement during the fall came with the two performances of Stravinsky's "Oedipus Rex", with Helmuth Melchert as Oedipus, Kerstin Meyer, Kim



Kerstin Meyer, of Sweden

Borg, Folke Jonsson and Sven-Erik Vikström as the other soloists, and the excellent YMCA chorus. Mr. Borg's voluminous bass rang out magnificently. Olof Widgren was the narrator. Special interest attached to the Oct. 23 concert, when Mr. Schmidt-Isserstedt presented Ingvar Lidholm's "Ritornell", one of the finest examples of modern Swedish music, and Mendelssohn's Violin Concerto, with the eminent concertmaster of the orchestra, Erich Gruenberg, as soloist. On Nov. 3 Pierino Gamba conducted a benefit concert.

In the Contemporary Music series we heard electronic music from the Milan studio on Nov. 22. It sounded like a big railway station with steam engines, or sometimes like about 20 cows drowning in a river. Entertaining sounds, that is true, but is it art?

The Wedge is presenting modern music in five concerts this season. The first two, conducted by Francis Travis, performed music by young Swedes such as Bengt Hambraeus and Bo Nilsson, and by Chavez, Varèse, Pousseur, Schönberg, and Bartók.

d'amour, and "hammer-klavier".

Soloist with the Örebro Orchestra, Rune Larsson, conductor, on Nov. 17, was Margareta Hallin, soprano. She sang four arias, among them "Der Hölle Rache" from "The Magic Flute" admirably, and "Caro nome" from "Rigoletto" sensitively and with superlative finish.

On Dec. 15 Stravinsky's "Oedipus Rex" was presented for the first time in Sweden in a dramatic performance. Gunnar Stern conducted the Gävleborgs Läns Orkesterförening at the Gävle Theatre, with the YMCA chorus, Swiss tenor Stefano Alfieri as Oedipus, Barbro Ericson as Iocaste, Arne Tyrén as Creon, Arne Ohlsson as the Shepherd, Bo Lundberg as Tiresias, and Anders Näslund as the narrator.

#### Atterberg Anniversary

Kurt Atterberg's 70th anniversary was celebrated by the Stockholm Philharmonic on Dec. 11, when the Swedish composer's Symphony No. 6, in C major, was performed with Herbert Blomstedt conducting. At the same concert Leo Berlin, Swedish violinist, was soloist in Beethoven's Violin Concerto. Mr. Atterberg was honored at the Royal Opera on Dec. 12 by a performance of his most important opera, "Fanal," with Kurt Bendix the conductor, and Set Svanholm and Eva Prytz in the leading roles.

Until recently, Jussi Björling had been the sole Swedish opera singer to appear in recital in Stockholm for decades. But he is not regularly on the roster of the Stockholm Opera. Why has it been impossible to persuade Swedish opera singers to give solo recitals in Sweden's capital? Perhaps fear of lack of public interest or of cruel criticism. Erik Saedén, baritone in the Royal Opera, finally broke the ice. His first, tremendously successful recital in the spring of 1956, which featured Schubert's "Die

Winterreise", was followed up by a similarly successful second recital in early fall, 1957 (reviewed in the Nov. 1 issue of MUSICAL AMERICA).

On Nov. 19 Elisabeth Söderström, soprano, and Kerstin Meyer, mezzo-soprano, offered a thoroughly enchanting joint recital, an evening of song which met with the finest artistic success. Their fresh, young, well-trained voices were exquisitely matched in the duets. One other opera singer who proved herself an outstanding lieder singer was Eva Prytz, soprano. On Nov. 16 she appeared in the Intimate Music series, interpreting about ten Grieg songs in a deeply captivating and impressive way. There is warmth and light in her voice, and she sang each song with appropriate expression.

#### Berglund Soloist

As soloist with the Philharmonic on Nov. 20 and 22, Joel Berglund sonorously performed four songs by the late Swedish composer Ture Rangström. On Oct. 19, Gerard Souzay, French baritone, scored in a recital which was broadcast. Another important recitalist was Josef Greindl, bass, who made his first appearance in Sweden on Nov. 14. His demanding program of lieder included Schubert's "Schwanengesang" and Hugo Wolf songs. His highly cultivated interpretations were marked by sense of style and by artistically well-disciplined feeling.

Apart from the soloists with the Philharmonic the instrumentalists of importance have been very few. Tibor Füle, Hungarian violinist, former professor at the Musical Academy of Budapest, settled down as a refugee in Sweden after the Hungary revolt in 1956. On Oct. 22 last, he appeared for the first time in recital in his newly adopted country, proving himself a mature artist and a fine musician.

## Dutch Orchestras List Conductors' Appointments

By LEX VAN DELDEN

Amsterdam, The Netherlands.—The outstanding development in Dutch musical life this year was the announcement that George Szell, conductor of the Cleveland Orchestra, had been named co-conductor of the Concertgebouw with Eduard van Beinum, who is also conductor of the Los Angeles Philharmonic.

Mr. Szell was known as an excellent musician; and the Cleveland Orchestra, which toured Holland last summer, was the surprise of the season, making an extremely deep impression. Mr. Szell's interpretations were magnificent, although he conducted but one American work, Barber's "Music for a Scene from Shelley", which seemed no more than a charming piece.

#### Two Appointments

Jan Brussen has been named assistant conductor of the Concertgebouw. Bernard Maitink, young Dutch conductor, has been named chief conductor of the Radio Philharmonic. He demonstrated his excellent gifts in leading the Concertgebouw in several concerts.

Other renowned American conductors who have recently taken the baton of the Concertgebouw are Eugene Ormandy, who introduced William Schuman's "Credendum"; and Erich Leinsdorf, who gave the first performance of Guillaume Landré's Fourth Symphony. Mr. Leinsdorf

also conducted at the Holland Festival performances of Stravinsky's "The Rake's Progress" with the Netherlands Opera. Eugene Conley sang the title role.

The Netherlands Opera also had some management changes. Piet Tiggers, who remains the director, obtained the assistance of the well-known tenor Frans Vroons, who has been named adjunct director. This organization gave some fine performances of Verdi's "Otello" (with Gré Brouwenstijn) and Ramon Vinay in the leading roles) during the Holland Festival, under Rafael Kubelik.

#### Arends Named

Young Henri Arends, formerly assistant conductor of the Concertgebouw, has been appointed conductor of the Haarlem Orchestral Society (Haarlems Orkest Vereniging). He made a good start by conducting quite a few new works by contemporary Dutch and foreign composers.

In the field of new music there was an outstanding series of three concerts of Dutch music on the occasion of the tenth anniversary of the Donemus Foundation. This is a remarkable organization which serves the cause of Dutch contemporary music. Orchestral scores and parts are copied without any expense to the composer. Financially, the institute exists by means of subsidies from (Continued on page 186)

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## Holland

(Continued from page 185)

the government and the Council of Amsterdam.

The first jubilee concert of the foundation was given by the Utrechts Stedelijk Orkest, conducted by Paul Hupperts, who led works by Hendrik Andriessen, Dresden, Henkemans, Van Delden, Frid, Mul and Guillaume Landré. The second was presented by the Netherlands Chamber Orchestra under the direction of Felix de Nobel, who conducted choral pieces by Van Hemel, Geraedts, Flothuis and others.

Among the American musical personalities who made an excellent impression last season were Ernest Bloch, whose Violin Concerto was performed by Yehudi Menuhin with the Residentie Orkest of The Hague, conducted by Willem van Otterloo; and pianists Andor Foldes and Gary Graffman.

## Norway Establishes New State Supported Opera

By DAG SCHJELDERUP-EBBE

Oslo, Norway.—Though somewhat on the sidelines of the European musical scene, Norway nevertheless is maintaining its rich musical traditions and also a considerable concert life. The Oslo Philharmonic has been regarded, for example, by Virgil Thomson, as one of the very best orchestras in the Nordic countries, while the "Harmonien" orchestra in Bergen, which is the chief musical organization for the Bergen Festival every May, has in recent years distinguished itself under the dynamic conductorship of Carl Garaguly.

There is also vital musical activity outside the main cities. International artists of renown are touring the smaller towns, many of which provide large choruses and amateur orchestras of excellent merit.

The distracting influences of television have not yet been introduced here, thanks to the mountainous nature of the country. Norway, pre-

The Netherlands Chamber Orchestra, under the direction of Szymon Goldberg, is having considerable success and is becoming more and more widely known on an international scale. Its repertoire primarily consists of music by Bach, Haydn, Mozart and similar composers, but last season some works by contemporary composers were added (Stravinsky, Bartok, Frank Martin, Badings, Van Otterloo and Van Delden). The ensemble made several concert tours through Switzerland, Italy, Greece and France.

A new development in the field of mechanical music is the founding of an institute of electronic music, where some young composers are working with new sound-materials. It is too early at this time to say what the results of this new activity will be. Concerning young musicians, pianist Theo Bruins, one of the most talented performers, who has a very large repertoire, made a tour through Canada under the auspices of the Jeunesses Musicales.

sumably, will remain in this state of bliss for some years more.

The musical tastes of the concertgoers lean strongly to the conservative side. Even the vast majority of today's Norwegian composers feel their links with the Grieg era and the still-very-active folk-music heritage too strongly to venture far into the contemporary idioms. Fartein Valen, the country's only atonalist (a superior one, by the way), died in 1952, but has as yet had no successors in the 12-tone style.

An important recent event on the Norwegian musical scene was the establishment by an act of Parliament in the spring of 1957 of a state opera institution, "Den Norske Opera", which will come into effect in the summer of 1958. This new institution will supersede and incorporate the present privately owned opera company "Norsk Operaselskap", which since 1950 has been functioning well on a state grant (about \$28,000) and with municipal guarantees.

Last season several ballets and four

operas were given in Oslo and on nationwide tours to 30 different localities. Because Oslo, in contrast to the other Nordic capitals, does not have a regular opera house, this touring arrangement will be continued in the future. But the state grant will be quintupled, and 150 instead of the hitherto 80 to 90 opera performances are planned yearly. Ten singers and ten dancers are to be signed on yearly contracts; guest artists, orchestras and choruses will be hired as the occasion demands. This is definitely a step forward toward the establishment of a permanent opera house in the capital, and is also being hailed as a break for the country's promising singers who up till now have often left Norway and signed with the opera companies of other countries.

### Satisfactory "Don Giovanni"

During the past season Norsk Operaselskap has given a quite satisfactory production of "Don Giovanni". The title role was sung with vigor and finish by Kim Borg; Jonas Brunvoll was a spirited Leporello; and Donna Anna was magnificently sung by Aase Nordmo-Löfberg, the young soprano from northern Norway who with her extraordinary voice and versatility has had a rocket-like career and established herself as one of the most promising sopranos of her generation. Having been signed for appearances at the Metropolitan Opera for the spring of 1959 (Elsa in "Lo-hengrin" and other roles), she will become the sixth Norwegian to sing with that organization. (Others were Olive Fremstad, Ivar Andresen, Eide Norena, and Kirsten Flagstad.)

The highlights of Oslo's past fall season was an Italian Opera Festival, given on a large scale during the last three weeks of November. The orchestra and chorus of Teatro Massimo Bellini in Catania was brought from sunny Sicily to a wintry Oslo, and singers of world repute, mainly from La Scala, appeared. Twenty performances were given of six standard operas and one novelty, 88-year-old sculptor-composer Pietro Canonica's "Medea".

Top-grade performances under the inspired direction of Bruno Nofri brought a huge success, and the packed audiences of opera-hungry Oslo were wildly enthusiastic. Several of the singers made a particularly good impression. As Violetta, Gabri-



Kim Borg (Don Giovanni) and Jonas Brunvoll (Leporello) in Oslo

ella Tucci displayed a noble, lyrical voice and dramatic talents of a high order. The young American-Italian soprano Gianna d'Angelo had a very fine triumph as Gilda with coloratura singing of astonishing purity and brilliance. Ferruccio Tagliavini was in even better form than usual, and both his Nemorini in "L'Elisir d'Amore" and his Cavaradossi in "Tosca" were excellent examples of his art. Otello Bersellini portrayed Rigoletto, the Count di Luna and Scarpia with superb characterizations and vocal splendor.

The Oslo Philharmonic had a good season under its conductor, Odd Gruner-Hegge. On Sept. 18 and 19 Samuel Barber's Symphony No. 1 was well performed and well received, and Grant Johannessen played the Brahms Piano Concerto No. 2 with forceful intensity. Gerard Souzay sang eight Ravel songs in a distinguished manner on Oct. 6.

Among the many guest conductors, Eugene Ormandy presented on Sept. 15 a particularly thrilling performance of Brahms's Symphony No. 2 in a program of the "three B's". Heinz Freudenthal, Israeli conductor, presented on Oct. 17 and 18 his fellow-countryman Josef Tal's concert opera "Saul in Endor", a darkly dramatic work with some oriental coloring but no striking originality.

### Visiting Conductors

Other conductors who visited Oslo in the fall included Sir Malcolm Sargent, Pierino Gamba, the Brazilian Eleazar de Carvalho, and the Finn Nils-Eric Fougstedt. The latter conducted a Sibelius memorial concert on Oct. 11, in which Jeanne Andrade, French violinist, played the Violin Concerto with the profoundest feeling and insight.

Several American artists have given recitals in Norway recently. Ellabelle Davis has been touring the country with brilliant success. At her concert in Oslo on Oct. 26 the soprano proved to have lost none of her powers, particularly in penetrating interpretations of French songs and Negro spirituals. Eugene Haynes, young pianist, displayed considerable technical ability in his recital on Oct. 7, particularly in Howard Swanson's charming "The Cuckoo", but he had an erratic approach to certain standard works. Gilbert Reese, cellist, who appeared on Oct. 2, had a large tone which at times was rather coarse; his interpretative powers were on the uneven side.

Among the European recitalists Irmgard Seefried was outstanding, in her presentation of an all-Schubert program on Oct. 23. It was a sheer delight from the first to the last tone. First-class artistry was also shown by the Virtuosi di Roma, under the direction of Renato Fasano, which in two concerts in early November offered orchestral music of the Italian "golden age", played with their accustomed sensibility and gusto.



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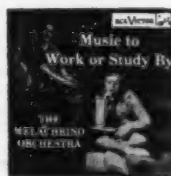
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## Danish Musical Life Reflects Healthy Balance

By ALMA HEIBERG

Copenhagen, Denmark. — Copenhagen depends on three concert managers for its musical life: Wilhelm Hansen, Engström and Södring, and Skandinavisk Musikforlag. The first-named (and oldest) celebrated its 100th anniversary on Oct. 27. A reception was held in the concern's offices, and among the 500 persons attending were such top-ranking Danish musical personalities as Henning Brøndsted, director of the Royal Theatre; Knudaage Riisager, the Conservatory director; leading conductors Johan Hye-Knudsen, John Frandsen (Royal Theatre), and Thomas Jensen (Radio Orchestra); and as head of the composers, Niels-Viggo Bentzon. A quartet played and the Copenhagen Boys Choir sang from the gallery. Wilhelm Hansen executives were among the founders of the world-famous Copenhagen Boys Choir, which completed its 25th year in 1957.

Among other important musical organizations are the Collegium Musicum, the Akademisk Kor and Orkester and Kirkemusikkresen (Church Music Circle); and for chamber music, the Koppel, Bloch, and New Danish Quartets, and Musica Vitalis.

The majority of the concerts are given in the Concert-palace (in Copenhagen), a fine rococo building with a large hall seating about 1,400 and a smaller one seating 500. Last year the music hall of the Tivoli Garden was inaugurated, seating 1,800; it is also used in winter. The Radio Hall, which seats 1,200, has a gigantic organ. Traditional Thursday concerts featuring internationally famous conductors and soloists are usually given there. In the suburbs there is a hall that seats 3,500, but although spacious it is a cheerless building best fitted for sports.

This concert season brought from America two singers, Marian Anderson and Todd Duncan, who always succeed in drawing full houses here. Both are masters of a large repertoire, but in singing Negro spirituals they are inimitable.

Rosalyn Tureck, pianist, was heard in several Bach piano concertos, in four evenings, accompanied by the Collegium Musicum. Miss Tureck was both conductor and soloist. It was a magnificent undertaking, marvelously carried out.

### American Bass

The most recent recital by an American artist was by Kenneth Spencer, whose wonderful, dark-hued bass made a sensation in our metropolis.

During the visit here of the New York City Ballet in the autumn of 1956, the Royal Chapel grew so interested in the ballet's conductor, Leon Barzin, that they invited him to conduct their first concert in September, 1957. His readings were of a crystalline transparency; the Franck Symphony was read with complete stylistic understanding.

An exceptional piano recital was given by Raymond Trouard. He played an all-Liszt program with complete stylistic understanding and brilliance.

Tibor Varga, Hungarian violinist, played here for the first time. He achieved remarkable artistic heights, especially in Bartok's unaccompanied

Violin Sonata. It was an unforgettable recital.

This year we celebrate the 250th anniversary of the death of Dietrich Buxtehude. The great Dane was born in Helsingör (Elsinore). He was organist at St. Mary's Church both there and in the sister town of Helsingborg. In 1668 he was called to Lübeck to succeed Franz Tunders, also at St. Mary's Church. Here he introduced his "Abendmusiken", and the senators appeared in these concerts, returning from the town council. These famous music hours inspired Johann Sebastian Bach to make his historic walking tour from Arnstadt to Lübeck. Buxtehude died in the Hanseatic town in 1707.

Mogens Wöldike, founder and for

**The Radio Hall in Copenhagen boasts a huge organ and houses the traditional Thursday concerts**



Struwing

25 years director of the Copenhagen Boys Choir, has conducted during this time a total of 300 concerts, with programs ranging from Gregorian chant to modern works. Every Friday during the winter the choir sings (no admission price) in the Castle Church. At Christmas and Easter and at festivals, Mr. Wöldike leads Bach works such as the "Christmas Oratorio" and the "St. Matthew Passion" in churches and over radio. In Upsala he has deciphered and edited several Buxtehude manuscripts, which he has afterwards performed with the Boys Choir. For these accomplishments Mr. Wöldike was honored with both the Buxtehude and the Carl Nielsen prizes (5,000 and 2,000 Danish crowns respectively).

The Royal Theatre (erected in 1872, seating capacity 1,550) has two stages, the old one for grand opera, and the newer for more intimate forms. Three branches of art are cultivated there, ballet, opera and drama, with deference given the first-named.

The Royal Ballet's finest full-length ballet at present is Prokofieff's "Romeo and Juliet", with Mr. Ashton's magnificent choreography. The plot is so concentrated and the dancing so expressive that words seem superfluous. Kirsten Patersen is an ideal Juliet.

The 1957 novelty was "Tornerose" ("La Belle au Bois dormant"), choreographed by Ninette de Valois. Although provided with very expensive décor, the result was neither as convincing nor as elegant as the best of the ballet's productions. Henning

## INTERNATIONAL SURVEY

Kronstam was a handsome and skillful Prince, but it was the Princess, Kirsten Simone, who gave grace and poetry to the ballet.

The first opera for the new stage and the season was Rossini's "Cinderella", conducted by the Royal Theatre's newly engaged Italian, Bruno Bartoletti. Both orchestrally and vocally the performance was fascinating.

The novelty on the old stage was the revival of Verdi's "Ballo in Maschera" with the original Swedish setting.

In 1956 the director Aage Stentoft opened a new theatre for modern ballet. The interior of the theatre is decorated nicely in white and blue, in the style of Copenhagen chinaware. The first item performed was "Cranks" by John Cranko, to John Addison's music. It was much applauded.

A fortnight before the summer vacations begin (June 1), Copenhagen

will celebrate a National Festival under the patronage of King Frederik IX. In the Royal Theatre will be performed the best operas and ballets of the year. Historical concerts will be given in castles and churches in the town and environs.

## Schubert

(Continued from page 171)

interest in the extremely original compositions of this great master of music.—It was Beethoven's Mass in C which, most of all, moved him to devotion.

When the merry musical brotherhood, of whom there were often ten, met together intimately anywhere, each had his own nickname. . . . Our Schubert was called *Schwammerl*. What a pity that such musical truffles are so rare.—We were young, gay people and, in our dear capital, enjoyed ourselves as much as possible and used to go along arm-in-arm. Now those *schöne Tage in Aranjuez* are long since over. For over a quarter of a century a stone has covered Schubert's remains.—But I cherish the lively conviction of once again finding my beloved boyhood friend and fellow-artist transfigured in a better world. The divine spark, which burned in his breast, cannot be extinguished throughout eternity.

(Copyright Otto Erich Deutsch, 1958)

## Israeli Audiences Loyal and Large

By SAMUEL MATALON

Tel-Aviv, Israel.—There is the story of a famous conductor who went on tour, visiting many countries. Wherever he came, he assured the public that he was deeply touched by their profound understanding, which easily made them the best audience he had ever met. Somebody took the trouble of collecting all these utterances and showed them to the maestro. There was some embarrassment. . . . Since then, many people are rather suspicious of such declarations made by musical ambassadors, be they conductors or soloists. Here in Israel, audiences certainly have been pampered by such sweet declarations made by guest musicians. The question is: Where does the truth end and the flattery begin?

A brief review of musical life in Israel would show that audiences here are becoming much more receptive and deserve at least a lion's share of the credit: Israel has a population under two million, and quite a number of musical bodies carry on incessant activity under rather difficult circumstances. Private donations, a large factor in American musical life, are practically unknown here, and public subsidies are very limited. The Israel Philharmonic, the largest musical body in the country, is almost independent financially; it meets 90% of its budget through the sale of tickets. The number of subscribers is growing, and in Tel-Aviv alone there are nearly 14,000 subscribers.

Reduced prices draw still larger audiences, of course, as was shown by a special concert in memory of Bronislaw Huberman, founder of the Israel Philharmonic, who had in mind

bringing music to the masses. For this concert 2,700 seats were sold within a few hours.

There are also audiences for a long list of musical institutions, including the Haifa Symphony, the Ramat-Gan Chamber Orchestra, the Kol-Israel (Radio) Orchestra, the Army (Zahal) Orchestra, the Israel ISCM concerts, the Tel-Aviv Chamber Choir, the Haifa Choir, the "Rinat" Choir, several chamber ensembles in Tel-Aviv, Jerusalem and Haifa, and scattered amateur groups.

### Distinguished Programs

Programs offered to audiences here are generally on a high level. Practically none of the musical ensembles feature "popular" programs, or light classics. This is a trend established in Israel's musical life in the 1920s. For example, the "Rinat" Choir, consisting of 40 singers under the direction of G. Bertini (it came back from a Paris contest with a prize), includes works by William Costeley, Lassus, Debussy, Jannequin, and Israeli items.

The Tel-Aviv Chamber Choir, under the baton of Eitan Lustig, a group comprising 30 members when established in 1939, now has 180 singers. It joins forces on occasion with symphonic bodies; they performed Verdi's "Requiem", Handel's "Judas Maccabaeus", and Donizetti's "Lucia di Lammermoor" and "L'Elisir d'Amore". Their repertory this season includes the Brahms "Requiem", Beethoven's Ninth Symphony, Mahler's Second Symphony, Haydn's "Creation", and Israeli composer Edel's Cantata.

The five-year-old Ramat-Gan Chamber Orchestra, under Michael Taube's direction, seems to attain a fine balance by reaching into the distant past without neglecting the classicists and romanticists, while at the same time supporting the cause of modern and Israeli music.

The Kol Israel Orchestra, consisting of 38 players, is pursuing the policy of performing almost every Israeli composition offered to it, provided it deserves public performance. This is a most important encouragement to native composers and merits special credit.

### Modern Works Neglected

The Israel Philharmonic, operating on a much larger scale, has of course much bigger problems to solve. Being almost entirely self-supporting, it keeps at least one eye on the box office. Nevertheless it is not normally drawn into playing hackneyed works. The repertory consists especially of classical and romantic works; pre-classical music is to a certain degree neglected. There is a more or less fair, though not sufficiently varied representation of modern works. Most badly dealt with are local compositions. The trend seen in MUSICAL AMERICA's review of American orchestras, in which more local music is being played, is not yet apparent here.

So far this season we have heard the gala opening concert of the new Fredric R. Mann Temple of Culture in Tel-Aviv, to which the United States sent three delegates, Leonard Bernstein, Artur Schnabel, and Isaac Stern. Mr. Bernstein, at the helm of the Israel Philharmonic, opened the concert with a fresh and lively reading of Beethoven's "Consecration of the House" Overture, followed by 23-year-old Israeli composer Noam Scheriff's "Festival Prelude". This short work, which won first prize among 23 works forwarded, shows good craftsmanship, inspiration, and rhythmic alertness. Mr. Stern played

Mendelssohn's Violin Concerto with an exquisite delicacy and poetry that this reviewer had not heard for quite a long time. Paul Tortelier, French cellist, played Bloch's "Schelomo" warmly and with true inner conviction, and the program came to an end with an alternately soaringly sensitive and metallically powerful rendering of Beethoven's "Emperor" Concerto by Mr. Rubinstein.

Such a program does not enable a conductor to expose much of his personality, but it did show Mr. Bernstein's ability to co-ordinate. He was well compensated in the second subscription concert, in which he served as conductor and soloist. Mr. Bernstein truly evoked Bartok's odd sonorities and thrillingly mysterious atmosphere in the Music for Strings, Percussion and Celeste, gave a poetic and polished performance as soloist in Mozart's Piano Concerto in G major, and concluded with a brilliant interpretation of Berlioz's "Romeo and Juliet".

### Repertory Planned

Future programs by the Israel Philharmonic will include works by Shostakovich, Schubert and Hindemith, conducted by Sergiu Celibidache; the Brahms "Requiem", conducted by Alfred Wallenstein; and a French program under the baton of Charles Munch. Dimitri Mitropoulos will spend six to eight weeks here, and will offer Mahler's Sixth Symphony, Israeli works, and concert versions of operas with singers from the Metropolitan Opera. Carlo Maria Giulini will conduct "La Traviata" and "The Barber of Seville". Two more conductors will be Paul Kletzki and George Singer.

Among the soloists will be Yehudi Menuhin, in the Tchaikovsky Violin Concerto; Claudio Arrau, playing the Brahms Piano Concerto No. 2, and Nathan Milstein, in the Dvorak Violin Concerto.

The musicality of audiences here mainly manifests itself in the performance of instrumental music. Vocal music is much less developed. A remedy may be found through the fostering of choirs all over the country that is taking place at present.

Israel has had several operatic groups in the course of its short history, but they have succumbed one after the other. The Israel Opera, which existed a few years ago, is now becoming active again, under the direction of Edis de Philippe. Two operas are being prepared: Gounod's "Faust" and Donizetti's "Don Pasquale". Two recently arrived immigrants, A. Tarsky and A. Shabsai, will be the conductors, and guest singers will be invited to take part.

### Composers' Problem

"Israeli music" has as yet no one clearly defined style. It is about 30 years since music started to be written by the Jewish settlers. Immigrants coming mainly from the West were confronted with a land with totally different customs. Geographically, Israel belongs to the Near East; culturally, it is strongly Western. The fusion of the two elements has been something of an artistic problem.

Now, however, many of our composers are achieving satisfactory results. Works by Josef Tal (First Symphony, Piano Concerto), Paul Ben-Haim ("Sweet Psalmist of Israel", "From Israel" Suite), Menahem Avigdor (Symphonies No. 1, 3, 4), A. W. Sternberg ("The Twelve Tribes"), and Alexander Uriah Boscovich ("Semitic" Suite), have been played in Vienna, Berlin, Paris and Switzerland. The late Serge Koussevitzky once said to

(Continued on page 198)

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## Israel

(Continued from page 197)

this writer in Tel-Aviv, "Well, there  
is no need to expect a second Bee-  
thoven arising in Israel."

Controversy about the trend Israeli  
music should take (Semitic, Mediter-  
ranean, or semi-Western) will prob-  
ably quiet down with the advent of  
the younger generation of composers  
who are born or educated in Israel.  
Benzion Orgad won ASCO's First  
Prize and UNESCO's Koussevitzky  
Prize which brought him to America  
to study with Aaron Copland, and  
Noam Scheriff won the New Audi-  
torium Contest.

The new generation includes such  
conductors as Shalom Rikliss, Moshe  
Badmor, and Gary Bertini. Among  
Israeli musicians performing abroad  
are Zvi Zeitlin, Daniel Barenboim,  
David Bar-Illan, Ella Goldstein,  
Menahem Pressler, Aviram Rigai, and

Abraham Kaplan, all of whom have  
appeared before the American public.

The role of American music and  
musicians in Israel's artistic life is of  
considerable importance. It must,  
however, be added that the term  
"American" here has the broader  
meaning, including all musicians liv-  
ing in America. At least half of the  
guest conductors of the Israel Phil-  
harmonic are Americans and many  
of the pianists and violinists.

Few American compositions are  
played in Israel, and infrequently at  
that. The nine-year-old Army (Zahal)  
Symphony has performed Gershwin,  
Morton Gould, and Sousa. It is, of  
course, the duty of American con-  
ductors who come here to offer us  
more American music.

The prolific musical activities of the  
Israel Radio go hand in hand with  
growing attendance at concerts, de-  
spite the fact that tickets are not  
cheap. Israel does not enjoy the ad-  
vantages, and for that matter does not  
suffer from the disadvantages, of tele-

vision, for that medium does not as  
yet exist in this country. The same is  
true regarding that new phase in  
musical creation, electronic music.  
However, the wide possibilities  
opened by electronic music have ap-  
pealed to three of our composers who  
went to Europe to work with it:  
Herbert Brin, Josef Tal, and Rowan  
Haubenstock-Ramati.

Does public taste indicate any  
change? This is difficult to answer  
because it is impossible to gauge pre-  
cisely. But it would seem that the  
public is becoming less conservative,  
more tolerant and receptive to new  
and unknown music. Audiences are  
prepared to give a fair chance to more  
new compositions, including Israeli  
music, than is actually offered. A  
good indication of this trend was re-  
vealed in the debate conducted last  
week by the Israel Journalist Asso-  
ciation, where musicians, critics and  
journalists took part. The cause of  
Israeli and all contemporary music  
emerged undefeated.

## Swiss Public Devoted but Conservative

By EDMOND APPIA

Geneva, Switzerland.—The musical  
life of Switzerland is intense and  
varied; it manifests itself in numerous  
cities and resorts. The Parliament  
encourages musical initiative and the  
municipalities make great sacrifices to  
maintain permanent orchestras. The  
activities of these orchestras are usu-  
ally of two kinds, symphonic and  
popular.

The principal orchestras in Switzer-  
land are: Orchestre de la Suisse  
Romande, which has its base in  
Geneva, but also plays in principal  
cities in the French part of Switzer-  
land, like Lausanne, Freiburg, Neu-  
chatel and La Chaux de Fonds; or-  
chestra of the Allgemeine Musikgesell-  
schaft, in Basel; Bernischer Orchester-  
verein, in Bern; Tonhalle-Gesellschaft,  
in Zurich; Musikkollegium, in Winter-  
thur; Konzertverein, in St. Gallen;  
and the orchestra of the Allgemeine  
Musikgesellschaft, in Lucerne. These  
orchestras give over 200 concerts  
yearly in more than 20 cities.

### Leading Artists Sought

The majority of the public is, as  
far as the programs are concerned,  
still very conservative. Concert or-  
ganizations still hunt for leading ar-  
tists of the baton, piano and bow, to  
satisfy the ever-growing exigencies of  
their audiences. One can easily see  
this tendency by the short list of  
foreign artists engaged last year by all  
the many concert societies. Among  
conductors were Argenta, Barbirolli,  
Beecham, Benzi, Boehm, Cluytens,  
Fricsay, Hindemith, Karajan, Kletzki,  
Keilberth, Klemperer, Kubelik, Marke-  
vitch, Milhaud, Mitropoulos, Monteux,  
Munch, Ormandy, Sawallisch,  
Schmidt-Isserstedt, Schuricht, etc.  
Among soloists were Marian Ander-  
son, Brailowsky, Casadesu, Cortot,  
Della Casa, Fournier, Fischer-Diekau,  
Firkusny, Iturbi, Menuhin, Milstein,  
Rubinstein, Segovia, Serkin, Szigeti.

It is very difficult to recapitulate the  
appearances of American artists in the  
hundreds of radio and public concerts  
here. A few names of Americans  
heard over Radio Geneva are remem-  
bered: Julius Chajes, Hilde Somer,  
Lily Dumont, and Maxime Schapiro,  
pianists; Jeno Takacs, Thomas Scher-  
man, Francis Travis, and Antonio de  
Almeida, conductors; Marilyn Mason,  
organist; and Helene Weldon, violin-  
ist. Works by Bloch, Copland, Barber,  
de Menasse, Creston, Jones, and Ives  
were heard in varied radio concerts.

Again, we have to emphasize the  
success of the international festivals.  
That at Lucerne retains all its prestige;  
this year seven symphony concerts  
were held, in which the Orchestre  
Suisse du Festival and the Vienna  
Philharmonic participated. The con-  
ductors were Ernest Ansermet, Joseph  
Keilberth, Wolfgang Sawallisch, Di-  
mitri Mitropoulos, Rafael Kubelik,  
Carlo Maria Giulini, and Andre Cluy-  
tens. Mr. Mitropoulos included two  
American works in his program: Bar-  
ber's "Medea's Meditation and Dance  
of Vengeance" and a set of Variations  
by Morton Gould.

### Hamburg and Paris Orchestras

The 12th Septembre Musical de  
Montreux brought two foreign orches-  
tras, the Orchestra of Radio Hamburg  
and the Orchestre National of Paris.  
The conductors were: Hans Schmidt-  
Isserstedt, Charles Munch, Igor  
Markovitch, and Eugen Jochum. The  
Choir of the St. Hedwig Church in  
Berlin was very well received when it  
performed Stravinsky's "Symphony of  
Psalms" and Kodaly's "Psalmus Hun-  
garicus".

The Juni Festwochen in Zurich  
were of exceptional importance. One  
part of the general program consisted  
of symphony concerts conducted by  
Rosbaud, Ormandy, Klemperer, and  
Schuricht. The other part was or-  
ganized by the International Society  
for Contemporary Music. A few of its

highlights were a concert of electronic  
music, given at the studio of Radio  
Zurich; three symphony concerts, in-  
cluding an American work (the Con-  
certo for Piano and Orchestra by  
Leon Kirchner); two chamber-music  
concerts, in one of which was heard  
a String Quartet by Billy Jim Layton;  
two staged productions, Bartok's "The  
Miraculous Mandarin" and Schoen-  
berg's "Moses und Aron"; and finally  
a general discussion on the theme  
"ISCM—Past or Future". The out-  
standing success of the Weltmusikfest  
—impeccably well organized—was  
proof of the interest in contemporary  
music. If the public remains attached to  
the traditional repertoire, the musi-  
cians become saturated and tired of it.  
They feel the necessity to stay in con-  
tact with those who try to renew style  
and form, and the festival gave a con-  
vincing demonstration of their vitality  
and spirit.

### Concerts de Merlinge

The Concerts de Merlinge deserve  
to be cited here. Merlinge, an estate  
ten kilometers outside of Geneva, was  
acquired by the Queen of Italy, Marie-  
Josée. Serving contemporary composers  
in her auditions musicales were the  
Juilliard, Winterthur, and Parrenin  
Quartets, performing works by  
Schoenberg, Webern, Constantine  
Regamey, G. Francesco Malipiero,  
Hans Werner Henze, and Bruno  
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## INTERNATIONAL SURVEY

French musicians, Pierre Boulez led his "Marteau sans Maître".

The theatres are making great efforts to rejuvenate their repertoire and to show new works. One event of world importance was "Moses und Aron" (mentioned above), which was given by the Stadttheater in Zurich, in an exceptionally handsome production. The performance of this opera presents the greatest difficulties, but it proved to be wholly admirable under the direction of Hans Rosbaud.

Also, worthy of mention is the German version of "Les Mamelles de Tirésias", by Francis Poulenc, in a production of the Basel Theatre.

Always important are the activities of the Klubhaus Konzerte. This organization engaged six foreign orchestras for the season: the Amsterdam

Concertgebouw Orchestra, the Danish National Orchestra, L'Orchestre National de Paris, the Royal Philharmonic of London, the Orchestra of the Bavarian Radio, and the Vienna Symphony. Chamber ensembles included I Solisti di Zagreb, Festival Strings of Lucerne, I Musici di Roma, Niederlaendisches Kammerorchester of Amsterdam, and the Stuttgarter Kammerchor.

Although in almost all countries one can notice the changes in tastes and habits of the public caused by television, Switzerland is still an exception. With a population of five million, there are no more than 32,000 TV sets. Our high mountains are a considerable obstacle in the development of this new medium and it has, as yet, had no influence on our intellectual and artistic life. The future will show whether we should be sorry for it or should congratulate ourselves.

## Turkey Still Dependent On Musical Importations

By ILHAN K. MIMAROGU

Ankara, Turkey. — The increasing population of Turkey's two main cities, Ankara and Istanbul, avails itself more and more of diversions. The arts also benefit from this rise in activity. Compared to the ten thousands at a soccer match, the few hundred attending a musical event may seem slight. One should not forget, however, that only a decade ago the performances of the State Opera were given with only 20 or 30 persons in the theatre; even free tickets could not attract a fairly large audience to a symphony concert.

The Turkish audiences of today depend on visiting artists for their musical enjoyment. They have learned that

they do not have much to expect from native musicians. Turkish artists of international standing do not exceed a dozen, and many of them spend a good portion of the year abroad, like the soprano Leyla Gencer, whose engagements in the opera companies of Europe and of the United States do not let her appear more than once or twice a season on the Turkish stage.

The output of the national conservatories and music schools is very limited in number, and—with rare exceptions—not of a very high quality, due to the inadequacy of training methods. The 1957 graduates of the Ankara State Conservatory verified this fact. Among them were the first graduates of the Ballet School. In the graduation exercises, their technical equipment was revealed to be rather on the perfunctory side, which does not allow us, for the time being, to attach big hopes to the future of a national ballet.

### Educator To Travel

Fuat Turkey, director of the State Conservatory, is to visit the United States on a Rockefeller Fellowship to examine the training methods of various schools of music. It is very much hoped that his trip will be fruitful.

Consequently, a major proportion of this growing interest toward Western music has to be stimulated from without. The American government led the way with its cultural presentations, the triumph of which urged the usually idle cultural services in Ankara of France, Italy, and Germany to do something.

The French cultural service is presenting this season at least six artists: Sampson François, Jeanne-Marie Darré, Vlado Perlemuter, and Nikita Magaloff, pianists; Devy Erlih, violinist; and Guy Fallot, cellist. From Germany, many solo artists and chamber-music groups are to visit Ankara, including Hans von Benda's chamber orchestra. The Italians have not disclosed a definite program yet, but many attractive offerings are said to be in store. The Soviets have plans to offer Emil Gilels, pianist, and the Bolshoi Ballet.

From the American side nothing is promised, excepting Jose Limon's Dance Company. Outside of the United States State Department tours, Ginia Davis, mezzo-soprano, and Leo Smit, pianist, are to appear with the Presidential Symphony. Included

among the soloists of the Presidential Orchestra for this season is Carlos Puig, Mexican tenor. Vladimir Golschmann is to conduct the Istanbul City orchestra as a guest. Still, it is felt here that the cultural presentations from America should be more frequent, if they are expected to leave deeper impressions.

The country's economic (especially foreign-exchange) situation is a major factor hindering musical development. The Presidential Orchestra's wants head the list. Under the competent guidance of Robert Lawrence, the orchestra has achieved noteworthy improvement in the span of a few months. Its main problem now is that the instruments are time-worn, particularly the winds. The government's scarcity of means, seconded by its lack of proper interest in musical matters, denies the orchestra new instruments, even of such necessities as reeds and strings to replace broken ones. The Rockefeller Foundation has during the past year considered the possibility of a grant of instruments and accessories to the orchestra, but on second thought decided that the grant should go to the Istanbul City Symphony.

### Broadcasting Situation

The State Broadcasting Station too is almost paralyzed by a similar lack of material and equipment. A year ago, Bülent Arel, one of Turkey's outstanding young composers, was assigned the post of musical director; thus, the arbitrary and incompetent guidance of Radio Ankara's musical programs was happily brought to an end. A large percentage of the music this station broadcasts depends, however, on phonograph records, although its library is composed only of a number of 78-rpm recordings and some Voice of America transcriptions with low broadcast quality, inadequate for balanced and varied programming. Since the government does not allot foreign exchange to the importation of records (nor of broadcasting equipment, as well), Mr. Arel and his colleagues largely depend on private collections, and even on equipment such as tape recorders, record players, etc., belonging to their personal acquaintances. Despite these difficulties, the reform accomplished by Mr. Arel is worthy of praise. Radio Ankara has at last become a dispenser of musical culture.

### Scarcity of Records

The country's recording industry too is at a standstill, due to the scarcity of processing materials. Each year, only about a dozen 78-rpm disks are issued by the recording companies, all popular. At times, a few second-hand LP's are seen in the shop windows, but offered for sale at unbelievably high prices, i.e., 70 liras for a 12-inch record—roughly 25 dollars at the official rate, about one-fifth the monthly salary of the average civil servant. Thanks to the Informational Media Guaranty Program of the United States Information Agency, the bookstores are full and the prices very reasonable. The extension of such a program to recordings is desirable.

The State Opera of Ankara has been going downhill during the past five years, since the appointment of Muhsin Ertugrul as Director General. Mr. Ertugrul is Turkey's leading man of the theatre, but he has no proper background in the field of opera. The management does not bother to determine and announce a season's repertoire; the productions are mostly incompetent, and the castings are inadequate. The enthusiasm of the days

(Continued on page 200)

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## Ankara

(Continued from page 199)

when Carl Ebert was creating wonders with a group of conservatory students has faded. Now students become professional opera singers only to see the opera house of which they form the resident company employ them as well-paid civil servants, but frustrate them artistically.

The first shouts of contempt ever heard in a Turkish auditorium were uttered last year when an innocent

housewife who had been away from the operatic stage for ten years was cast as Carmen. In a later performance, the same role was given to a German voice teacher, 61 years of age. Both events were catastrophic.

The most successful production of the past five years, Nevit Kodalli's "Van Gogh", was inexplicably withdrawn after only a few performances, while the box-office estimates show that it could have run at least a couple of months more, with the usual two performances a week, without a drop in attendance.

## Music Reaches Larger Public in Portugal Today

By KATHERINE H. DE CARNEYRO

Lisbon, Portugal.—The exciting Concurso Internacional de Piano, Vianna da Motta, which has gained an important place among international competitions, is perhaps the best example of what is happening to musical life in Portugal today. The indifference to music, except on the part of the cultured class, that has reigned here over a long period of time has given way to an expansion of interest which is increasing from year to year. The prestige of musical art has grown and its public has become more numerous and attentive.

The Vianna da Motta competition brought to Lisbon 40 pianists of outstanding merit (17 were prize winners or laureates at other international or national competitions) from 20 countries on five continents. The jury was composed of eminent foreign and Portuguese figures in the music world.

The idea of the competition was that of Sequeira Costa, eminent young Portuguese pianist, who in honoring the memory of his teacher, the noted Portuguese pianist Vianna da Motta, created an interesting new development in the musical life of this country. To stimulate donors for prizes Mr. Costa personally contributed a first prize of over \$1,000, an example which was followed by monetary donations from the Gulbenkian Foundation, the City of Lisbon, the Institute of High Culture and the Marquise of Cadaval. Also offered were concerts and a tour of Portuguese Africa by the Circulo de Cultura Musical; concerts by the Sociedade dos Concertos,

Orfeon Portuense and the City of Lisbon; two radio recitals for the Emissora Nacional; and a recital each for the Juventudes Portuguesas of Lisbon and Porto.

The winners of the contest were Naum Charkman and Gleb Akseleod (Russia), Witez Magin (Poland), Ivan Davis (United States), Mellinger (France), and Sergio Cid (Portugal).

Another recent innovation was the Gulbenkian Music Festival, given in the fall. The foundation plans to hold the festival yearly, thus guaranteeing outstanding concerts for the future.

The Emissora Nacional, with its symphony and chamber orchestras; the S. Carlos Theatre and chorus; recitals, concerts, ballet and television—these make up the axis around which the musical life of the nation revolves. The Emissora Nacional collaborates with the Institute of High Culture, the Gulbenkian Foundation, and the City of Lisbon, which gives free concerts, as well as with the foreign opera and ballet companies and the private musical societies in their undertakings. The government "Conservatorio Nacional" has also been more active of late. Under its director, the Pro-Arte has continued to increase the number of its branches.

### Folk Festival

The interesting Festival of Folk Song and Dance at S. Marta do Portuzelo, also sponsored by the government, attracted thousands of tourists to North Portugal in August. Television, although not yet functioning outside the capital city, will in due



Walter Cassel, as the Abbe in Respighi's "Mary in Egypt", at the Liceo in Barcelona, is seen with Lina Richarte, as Maria

time be extended to Porto and other cities. For the time being this form of entertainment, expensive for the general Portuguese public, has had no influence on musical activities.

America contributed to music in Portugal by sending two of its finest organizations, the Cleveland Orchestra and American Ballet Theatre. Several American artists have appeared here in recital, among them Aldo Mancinelli and Daniel Ericourt, pianists; Stanley Weiner, violinist; and Vera Little, soprano.

American Ballet Theatre opened the 1957 season here and was (along with a German opera company) the most important foreign attraction during the first three months. It was their first appearance here; their success was enormous and it was necessary to add several special performances to their schedule. The world premiere of "Winter's Eve" was given, with music by Benjamin Britten and choreography by Kenneth McMillan.

Equally successful was the Cleveland Orchestra under its great conductor, George Szell.

Portugal, it would be well for artists to note, is one of the few countries where artists are not compelled to turn over a good percentage of their earnings to the state.

The Circulo de Cultura Musical, whose activities are among the most important here, presented its customarily high-grade concerts by foreign artists. Among those announced to appear for the Circulo de Cultura are I Musici; Sir Thomas Beecham

## INTERNATIONAL SURVEY

and Rafael Kubelik conducting the Sinfonia Nacional; Wilhelm Kempf and Nikita Magaloff, pianists; Andre Navarra, cellist; Arthur Grumiaux, violinist; and Elisabeth Schwarzkopf.

The Sociedade dos Concertos opened their concert series with the Sinfonia Nacional under the baton of Pedro de Freitas Branco. This was followed by a piano recital by Naum Charkman and a song recital by Irmgard Seefried, soprano. Others yet to appear in this series are Aldo Ciccolini and Artur Rubin, pianists; and Pierre Fournier, cellist.

The Lisbon Piano Quartet has had an active season both at home and abroad. The ensemble took part in the Circulo de Cultura series at Lisbon and in the Azores; the Gulbenkian Festival; the festival of Portuguese music in Wurzburg, Germany; the Sintra Festival; and in television programs. Sequeira Costa was hailed in London, Paris, and Geneva where he appeared as piano soloist with orchestra. Mr. Costa also toured Portuguese and South Africa in collaboration with Henryk Szering, violinist. Leonor Prado, violinist, a member of the Lisbon Piano Quartet, also had a busy season as soloist with orchestras and in recital.

Since the Emissora Nacional had practically taken over the Orquestra do Conservatorio da Musica of Porto, thus solving the school's financial difficulties, the question arose of who would occupy the post of conductor. The orchestra's playing had suffered from the frequent changes of conductors.

### Post for Almeida

It was announced at the last moment that the post of resident conductor was given for six months to Antonio Almeida. Mr. Almeida, a Koussevitzky disciple of Portuguese-American origin, conducted the Portuguese premieres of Creston's Third Symphony and Piston's "The Incredible Flutist".

Because of the tremendous success in Lisbon of the Cleveland Orchestra and American Ballet Theatre, Porto held high expectations prior to their visit. It was therefore a sore disappointment when the orchestra performed for a private musical society in the S. Joao Theatre, seating but



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700. There was also protest and discontent because the Porto prices for American Ballet Theatre were unreasonably higher than those at Lisbon.

The highlights of the concert series of the Orfeon Portuense were the Cleveland Orchestra, Jean Fournet conducting the Porto orchestra, and Reine Gianoli and Mollet. The Vegh String Quartet and Adrian Aeschbacher, pianist, were heard in the

spring series. The fall concerts opened with a recital by Naum Charkman, first-prize winner of the Vianna da Motta competition, whose interpretation of Schumann's "Carnaval" alone immediately placed him in the rank of the great artists. Others to appear include conductors Andre Vandernoot and Alexander Krannhals, and the Corelli and Lugano Orchestras.

The Circulo de Cultura Musical

of Porto presented during the first half of 1957 Henryk Szering as violin soloist under the baton of Mr. Freitas Branco, the Mainardi-Zecchi Duo, the Hungarian String Quartet, Gerard Souzay, baritone, and Claudio Arrau and Jose Iturbi, pianists. The second series will be the same as that of the same society in Lisbon. The Mozart Trio has been engaged for a series of concerts in Portugal, Madeira and the Azores.

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## Johannesburg Hears Opera after Long Spell

By DORA SOWDEN

Johannesburg, South Africa.— Though the past year in South Africa has not been as crowded with musical events as was 1956, the Johannesburg 70th-anniversary festival year, it did not get the backwash that many had predicted.

In some ways there even has been a breaking of new ground. Local opera returned to this city for a fortnight, after an absence of a decade. Progress has also been made in establishing federations of music societies in order to create a better circuit for concert artists.

This latter development, slow in coming, is of great significance in a large country with far-flung cultural centers. It has put a new face upon concert promotion. Hitherto artists could depend only on the four or five large towns, and perhaps two or three others. Now, in the Cape Province, those visiting artists who are not out for big money and can withstand a strenuous schedule of one-night stands, can fill summer engagements in South Africa. Our summer coincides with the Northern hemisphere's winter, and the music seasons are also opposite.

One may add to this the taste that South Africa has developed for chamber music. It gained much impetus with the first visit of the Loewenguth Quartet of Paris. It was strengthened further by the visits of I Musici and the Chigiano Quartet, both from Italy. It has continued to grow with the coming of three ensembles from Czechoslovakia: the Janacek and Vlach Quartets and the Suk Trio. The Vegh Quartet from Switzerland and

a Czech Nonet are scheduled for 1958.

On the other hand, since the record rush during the Johannesburg Festival, booking agents have reported much falling off. This cannot be due to television, because we haven't got it yet. Technical reasons usually are given, but actually the reasons are political. There are two official languages in South Africa, Afrikaans and English. This would necessitate two broadcasting stations. Apart from the cost, the Afrikaans programs, which would have to be mainly local, might not be able to hold their own against the attraction of English programs, which could draw on Great Britain and the United States for material. This trend would not please the powers that be.

Other difficulties face concert promoters. The population of the country is too small to make really expensive tours financially profitable unless they have wide popular appeal. The small percentage of concertgoers are so well-traveled that nothing but the best will do for them. So concert agencies must bring the best or lose money. And sometimes they have brought excellent musicians and still lost money because the artists happened to be unknown here.

### Coertse Sings

For the biggest concert agency in the country, African Consolidated Theatres, the biggest money-earner this past year has been no foreign celebrity but a young South African soprano. Twenty-five-year-old Mimi Coertse came from Europe for a short tour and packed every house in her home country. She left South Africa four years ago to study in Vienna. She is now a member of the Vienna State Opera, and has sung roles like the Queen of the Night in Mozart's "The Magic Flute", the title role in Flotow's "Martha", and Gilda in "Rigoletto", both at the Vienna State Opera and at Covent Garden. Her dramatic coloratura soprano has rare beauty and flexibility as well as sweetness.

Generally, however, only concerts arranged by societies with a large membership can count on good audiences for artists who are not well known. This has greatly strengthened such societies as concert agents. Thus, the Johannesburg Musical Society brought out very successfully the duopians Luboshutz and Nemenoff. They created a lasting impression with their musicianship and personality. The Chigiano Quintet (associated with the famous academy in Siena), the brilliant French pianist Léila Gousseau, the sonata duo of Lola Bobesco and Jacques Genty (which made only a one-week tour of the Congo), and cellist Gaspar Cassado, also came for this society. The Musica Viva Society had on its schedule last year Jean Fournier, Peter Katin, Yfrah Neaman, and the Suk Trio.

None of these tours would have been possible without the substantial

co-operation of the South African Broadcasting Corporation, a government-controlled radio monopoly. The SABC helped to fill the artists' itineraries with broadcast engagements and public orchestral concerts, the latter financially aided by the Johannesburg City Council. Even African Consolidated Theatres, when they bring artists, depends on the SABC Symphony for orchestral performances in this city. Cape Town has a municipal orchestra of over 50 members. Durban has one of about 45 members. But the only large symphony orchestra is the radio (SABC) orchestra, of about 80 players.

Since film magnate Spyros P. Skouras bought up the interests of African Theatres, rumors of all kinds have been rife, including one about the retirement of their impresario Alex Cherniavsky. But concert artists will continue to be imported by them. Three have already been announced for 1958: Gina Bachauer, Victoria de los Angeles, and Tito Gobbi. However, as far as Johannesburg is concerned, the stability of concert seasons is provided by the two symphonic series arranged by the SABC in collaboration with the City Council. For the beginning of each season (March to May, and September to November) a guest conductor is engaged from abroad. The remainder of the concerts are conducted by the three permanent conductors of the SABC.

For the first part of the 1957 season the guest conductor was Edouard van Remoortel; for the second part, Vladimir Golschmann.

### Guest Conductors

While Mr. Golschmann was in Johannesburg, Cape Town was having its own guest conductor. But there was no exchange. This touches upon a peculiar situation here. In recent times Cape Town has had a policy of only guest conductors. None of them has come to Johannesburg, nor have any of this city's guest conductors gone to Cape Town, except to see the wonderful scenery. The reason for these watertight arrangements lies mainly in the lack of over-all coordination and vision in musical activities on the part of city and national organizations. In the years that Enrique Jorda was conducting in Cape Town, he came to Johannesburg only once. Next year he comes to Johannesburg all the way from Europe (6,000 miles). It remains to be seen whether he will go back to Cape Town (1,000 miles).

The Johannesburg Musical Society and the Musica Viva Society (also centered in Johannesburg) also work independently. It is to be hoped that the federations of music societies, already established at the Cape and planned for the other three provinces of the country, will work better together. They will all be sponsored by a government body, the South African Council for the Advancement of Music. Walter Klien, pianist, was engaged by the newly formed Federa-

(Continued on page 202)

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## Johannesburg

(Continued from page 201)

tion of Music Societies of the Western Cape for October and November, 1957. He gave about 30 concerts, but only one in this city, with the SABC Symphony.

One other organization, not other-

## New Policy Revitalizes Cape Town Orchestra Series

By ADELHEID ARMHOLD

Cape Town, South Africa.—After the resignation of Enrique Jorda as conductor of the Cape Town Orchestra, the musical life of Cape Town suffered a sharp setback. Edward Dunn, then director of music and entertainments in Durban, was appointed conductor and director of music and entertainments in Cape Town for the period from Sept. 15, 1954, to Dec. 31, 1955. Mr. Dunn tried to attract a wider public by introducing so-called "popular music" with the consequence that the older, more discriminating audiences dwindled, and the expected new public failed to fill their places. The standard of playing fell considerably.

However, lovers of classical music did not give up their struggle to raise the standards of the orchestra, and formed a body, calling themselves "Friends of Music". This group made representations to the City Council, with the result that at the termination of Mr. Dunn's appointment, a new policy was decided upon. A season of concerts with guest conductors was announced. This new series, in which appeared Hugo Rignold, Clarence Raybold, George Hurst and Anatole Fistoulari, proved to be a great success, and the discriminating audiences had the opportunity to compare methods and interpretations of various conductors, an opportunity they had never had before, and which, moreover, proved very valuable in rousing the interest and enthusiasm of the audiences.

### Rignold Invited Again

After this, the council decided to continue the same policy, and appointed B. J. Iliffe as business manager of the orchestra. Mr. Rignold was again invited to direct the orchestra for the entire season, from August, 1956, to the end of February, 1957. He was very successful, both with the orchestra and public. Regular Thursday symphony concerts were re-established, with first-rate programs, and music-lovers noticed a great improvement in the quality of the playing.

The orchestra was augmented which enabled it to perform works such as Sibelius' Symphony No. 7, Berlioz's "Fantastic" Symphony, Elgar's "Enigma" Variations, Rachmaninoff's Symphony No. 2, Strauss's "Till Eulenspiegel" and "Don Juan", Stravinsky's "Firebird" Suite, and other works.

International celebrities who appeared at these concerts were Frederik Dalberg, bass from the Covent Garden Opera; Pierre Fournier, cellist; Andres Segovia, guitarist; and Yehudi Menuhin, violinist. Noted Cape Town artists were Harold Rubens, Virginia Fortesque and Elsie Hall, pianists; Nella Wissema, violinist; and Cecilia Wessels, Betsy de la Porte, and Adelheid Armhold, singers.

wise musical, contributed to music in 1957. The Students' Visiting Lecturers Trust Fund brought harpsichordist Ralph Kirkpatrick to lecture and perform in Johannesburg and Cape Town for the music departments of the universities. Mr. Kirkpatrick made history here by being involved in an incident which was internationally reported (see MUSICAL AMERICA, Nov. 15, 1957, Mephisto).

Works of South African composers in this series were Priaux Rainier's Sinfonia for Strings and Arnold van Wyk's Symphony No. 2.

The orchestra's spring tour of the Cape Province was a tremendous success and drew capacity audiences.

The next conductor to appear was Anthony Collins, who lives in Hollywood. He is not only a conductor but also a composer.

The Cape Town audiences at once recognized in him a fine musician. His restrained and sparing gestures, the absence of any showmanship, allowed the listener to enjoy the music without distraction.

Highlights in the series of his concerts were Sibelius' Symphonies No. 1, 2 and 5. Novelties included several works by Mr. Collins, among them his Second Symphony for Strings. It is a very pleasant work in which the influence of Sibelius is apparent. Bartok's Divertimento for Strings and Cape Town composer John Joubert's First Symphony also were performed. The latter is a likable work full of vitality, following no particular modern trend.

### Greek and English Pianists

Among the soloists at these concerts were Georges Théméli, blind Greek pianist, who made a deep impression with his sensitive performance of Schumann's A minor Concerto; and Peter Katin, young English pianist, whose electrifying playing and superb artistry won all hearts. Other successful artists were Jean Fournier, Gaspar Cassado, Maria Neuss (violinist now living in South Africa) and Xander Haagen, tenor.

Following Mr. Collins came Mr. Hurst, whose present season terminated at the end of October, at which time Charles Groves, conductor of

## Scotland Faces Crisis In Edinburgh Festival

By LESLIE GREENLEES

Glasgow, Scotland.—The musical year in Scotland closed with two vital questions unanswered: Will the Edinburgh Festival eventually "die" for lack of funds, and will the establishment of a new television station create new interest in music or reduce classical concert audiences?

The festival could be saved indefinitely by extending its scope beyond the capital city of Edinburgh, but in any event its continuance in some form is assured. But the trend is for more and smaller festivals. Glasgow and Stirling, for example, are planning spring and fall events.

The new television station in Glasgow is a commercial one and so far its advertisers have not "sponsored" classical music in any shape or form.

the Bournemouth Symphony, took over until February.

Mr. Hurst had a warm welcome when he appeared on the City Hall platform, because of the impression he made 18 months ago. At that time full houses were attracted to each of his concerts. He is a very dynamic personality with a strong sense of rhythm. He conducts everything without score, including modern music. His interpretations of impressionistic and modern music were the most convincing. His performances of the classics suffered from a certain restlessness and lacked depth and repose.

Soloists at these concerts were Walter Klien, young Viennese pianist who took his audience by storm with his playing of the Brahms D minor Concerto; Kendall Taylor and Virginia Fortesque, English pianists; Yfrah Neaman, young English violinist; and Adolph Hallis, Helena van Heerden and Laura Searle, South African pianists.

A first performance of a Symphony, Op. 14, by Cape Town composer Hubert de Plessis was well received. He was awarded the Performing Rights Society scholarship which enabled him to devote three years to composition at the Royal Academy of Music in London.

### Choral Presentations

African Theatres presented two recitals by Friedrich Gulda, who fully justified all that has been written of him. The Concert Club presented outstanding chamber music with the Chigiano Quintet and the Suk Trio of Prague. An evening of great choral music was presented by the combined Melodic, Diocesan, Rustenburg and St. Cyprian's Choirs; Claude Brown conducted a first performance of the magnificent "Sea" Symphony and "Serenade to Music" by Vaughan Williams, with Desirée Talbot and Harold Hart as soloists. The Cape Town Choral Society, Keith Jewell, conductor, gave Haydn's "Creation" and Elgar's "Dream of Gerontius".

The enterprising concert series of the University Music Society, arranged by Erik Chisholm, included three very interesting harpsichord recitals by Ralph Kirkpatrick. Only a few people in South Africa have ever heard this instrument. The same society offered an enchanting recital by Yfrah Neaman and Howard Ferguson, composer-pianist, and a recital by Gaspar Cassado.

But the thousands of new arials sprouting throughout the land are not without significance.

The winter concerts of the Scottish National Orchestra stimulated increased public interest in Glasgow, the country's main musical center, and in the orchestra. The Glasgow concerts are repeated in Edinburgh, and often in Dundee and Aberdeen. The new conductor, Hans Swarowsky (the orchestra's own choice of director), is proving popular as a musician and a personality. The winter choice of programs ranged from Bach to present-day composers, with all the popular symphonies and concertos included.

The symphony orchestra of the British Broadcasting Corporation played impeccably throughout the year, with carefully rehearsed con-

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## RECITALS in New York

(Continued from page 163)

formance of Beethoven's Variations in G major on "Ich bin der Schneider Kakadu", Op. 121A, was of impeccable taste and musicianship. There was fine rapport between the musicians (Giorgio Ciampi, violin; Benar Heifetz, cello; Ward Davenny, piano).

Walter Piston's Trio in A minor, a chiefly diatonic work as one might



Albeneri Trio

Fred Plant

suppose from its title, was not very interesting. In spite of highly skilled craftsmanship, the lyrical themes were subjected to an unexciting development. The energetic reading of Schubert's Trio in E flat major, Op. 100, that followed, was impressive. The Andante con moto was characterized by warm expansiveness, the Scherzo by light-hearted grace. —D. B.

### Donald Gramm

... Bass-Baritone

Town Hall, Jan. 13.—Donald Gramm's well-grounded technique, self-confidence acquired in five seasons with the New York City Opera and a very active concert life, and powerful voice of good quality were displayed in a recital including Beethoven and Fauré song groups, Brahms's "Vier ernste Gesänge", and the "Invocation et Hymne au Soleil" from Rameau's "Les Indes Galantes". He is a skilled and liberally endowed singer with a broad knowledge of different musical styles. But he did not always achieve emotional identification with the songs on this occasion, notably in the Brahms and Fauré songs. The Beethoven lieder fared better from an expressive standpoint.

Three Chinese Wine Songs (Li-Po) by Richard Cumming were given their New York premiere, the sensitive, shimmering harmonies of the accompaniment were more impressive than the smooth but unexciting melodies. The final group on the program consisted of American recital songs from 1900-1930. It was interesting to hear them, if only because it underlined the composers' almost total immersion in the Romantic tradition. The only exception was Griffes' attractive, if naive, "An Old Song Resung". —D. B.

### Lya de Barberiis



### Lya de Barberiis . . . Pianist

Town Hall, Jan. 14 (Debut).—The first New York appearance of Lya de Barberiis promised an evening of unusual music. Born in Lecce, Italy, the attractive soloist was a child prodigy, giving her first recital at the age of nine. She studied at the St. Cecilia Academy in Rome, was a

pupil of Alfredo Casella, and has concertized extensively throughout Europe and South America. Her Town Hall program was part of her first American tour.

The recital was completely free of the Bach-Beethoven-Chopin list usually offered at debuts. Miss de Barberiis began with two captivating sonatas in G major by Pergolesi, followed by six "Monterrine" of Muzio Clementi. The "Monterrine" name comes from a 19th-century folk dance of Lombardy. The pieces are full of spirit and offer a challenge to the soloist, for they are full of intricate runs and alternating rhythms. Miss de Barberiis made them exciting.

Piano music by Rossini does not turn up twice a season in New York—and the same can be said of Weber's Sonata in E minor, which Miss de Barberiis played brilliantly.

The opportunity to hear three of Rossini's amusing "Sins of My Old Age" was worth the evening.

Rounding out this versatile and demanding program were Six Studies by Casella (one of them is dedicated to Miss de Barberiis), Four Studies by Debussy, and the Brahms-Handel Variations. The audience was vigorous in its acclaim for the soloist, and she added works by Mozart and Brahms. —W. L.

### Julian Olevsky . . . Violinist

Carnegie Hall, Jan. 14.—Julian Olevsky gave a distinguished recital. His program included Handel's Sonata No. 1, in A major; Bach's Sonata No. 2, in A minor; Brahms's Sonata in D minor; Hans Werner Henze's Sonata (1946) (in its first performance in this country); Four Pieces by Weber; and Ravel's "Tzigane".

Mr. Olevsky is a fine violinist. His tone is pure and clean; and he plays with accurate intonation. His technique is secure and his musicianship commendable.

Though he was at all times musical, his personality did not always seem to illuminate the scores he read. The Handel and Bach works were serious and finely etched, but they seemed a trifle heavy. The Brahms was wanting in grandeur.

The new Henze work is interesting and contains moments of originality. There are sections of lovely lyricism and of busy rhythmic jostling. Mr. Olevsky treated it with care and respect. Wolfgang Rosé was at the piano. —M. D. L.

### Charles Newman . . . Baritone

Carnegie Recital Hall, Jan. 16 (Debut).—Charles Newman was heard in a program of Italian, German and English arias and songs, including works by Verdi, Giordani, Marcello, Schumann, Boehm, Cadman, and others. Harold Brown assisted at the piano. —N. P.



Lipnitski

Daniel Barenboim

### Daniel Barenboim . . . Pianist

Town Hall, Jan. 17 (Debut).—Daniel Barenboim, in this New York recital debut, proved to be one of the most gifted *Wunderkinder* of our time. Had this 15-year-old Israeli pianist been thrice his age, playing as he did on this occasion, the recital would still have been a remarkable one. Modest, but self-assured, young Barenboim handled the instrument like one who had been master of it for three score years and ten, but he played it with all the fire and ardor, and wonder of imaginative youth. His

massive chords had a glorious ring to them. His scales and passage work scintillated, and he showed a remarkable instinct for pedal effects and the piano's tonal capabilities.

Best of all, he never forgot that the piano is primarily a singing instrument, although when the music called for a good martellato he was not afraid to let go with a bang. Not a stickler for absolute note accuracy, he was pianist enough to realize that the "effect" in toto is more important than the individual notes.

Possessing a truly fabulous command of the keyboard and an instinctive knowledge of musical values far beyond his years, young Barenboim seems to be one of the chosen few destined to keep the grand and glorious art of piano-playing alive. What did he play? A handful of masterpieces—Bach's Chromatic Fantasy and Fugue, Beethoven's "Waldstein" Sonata, Brahms's Sonata, Op. 1, and the Prokofiev Sonata No. 3—all of which were well within his capabilities.

Daniel Barenboim is not a pianist to watch for in the future, he is worth watching right now! —R. K.

### Michael Rabin . . . Violinist

Carnegie Hall, Jan. 17.—At the age of 21, Michael Rabin is a phenomenal violinist. He plays faster than any other violinist I have ever heard—and in tune; he has a gorgeous tone; and he addresses his violin with complete self-assurance. And well he might, for he has the ability to perform a work perfectly. Technically, this recital was an outstanding feat; and musically, while not always profound, it revealed definite signs of growth and maturity. Mr. Rabin gave this promise particularly in the in-

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# New Music

## William Schuman Pays Tribute to Billings

No American composer could pay more heartfelt or more worthy tribute to William Billings than William Schuman, whose "New England Triptych" for orchestra has been issued by Merion Music, Inc. (Theodore Presser).

For there is a definite affinity between these two personalities, so utterly different in the outward aspects of their lives. Like Billings, Schuman is a bold thinker, not afraid to be rough and uncompromising, if his convictions lead him in that direction. Like Billings, he conceives music as an act of faith and through everything he writes one senses a blazing integrity of feeling and purpose. And like Billings, he keeps the salt and sting of life itself in his art. No matter how complex in texture, no matter how involved in theme, Schuman's music never loses its contact with the earth; it remains a direct statement.

Once regarded by "polite" historians as a crude and grotesque primitive, William Billings (1746-1800) is today admired and estimated at his true worth. As Schuman writes in a note in the score (which he wishes to be printed in the program whenever the work is performed): "The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period."

Throughout his life Billings followed the trade of a tanner, but his lifelong passion was music, which he not only composed but taught, conducted, and published. In his admirable history of American music, Gilbert Chase quotes an amusing contemporary description of Billings: "He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities."

## Neither Fantasy nor Variations

In this "New England Triptych", which lasts about a quarter of an hour in performance, Schuman has captured very vividly the spirit of Billings without resources to cuteness or self-conscious archaism. As he says, he uses Billings' music as a point of departure. "These pieces do not constitute a 'fantasy' on themes of Billings, nor 'variations' on his themes, but rather a fusion of styles and musical language."

The first piece in the triptych is built around Billings' anthem "Be Glad Then, America" and leads to a climax on the final "Hallelujah!" that reminds one how exciting early choral singing must have been, when every singer poured his heart and soul into the music. In the second piece, Schuman begins with the original form of Billings' sturdy tune "When Jesus Wept" and then elaborates and embellishes it, but never in a way that weakens it.

The famous American Revolutionary hymn "Chester", which was sung by our great-great-grandfathers in the field, forms the core of the third piece. Schuman has combined the spirit of both hymn and marching song in his stirring finale. There are two lines in the verses quoted in the program note that have a deliciously ironic flavor for us today: "We fear

them not, we trust in God, New England's God forever reigns." Since then, New England has had to share her God with the rest of the United States, and not with the best of grace, in some instances.

The "New England Triptych" was commissioned by Andre Kostelanetz and first performed by the Miami University Symphony on Oct. 28, 1956. Its New York premiere, also under Mr. Kostelanetz, followed on Nov. 8, at a New York Philharmonic concert. Since then it has been played widely throughout the nation. Its popularity is truly deserved.

Schuman has also written an Overture for Band based on "Chester" that is issued by Merion Music. It is available for full band and for symphonic band. Like the earlier "William Billings Overture" (of 1943), these pieces constitute Americana of a high order, equally free from clichés and cheap chauvinism.

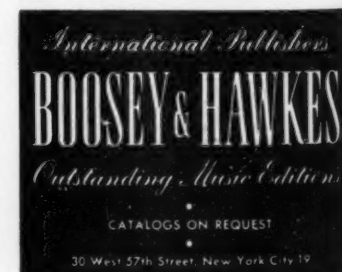
—Robert Sabin

## Hovhaness Writes Chamber Works

Alan Hovhaness' unerring ear for exotic sonorities and evocative melody and rhythm is strongly reflected in a brace of chamber works recently issued by C. F. Peters. One of the things that I admire most in this sensitive and intuitive composer is his sublime indifference to academic shibboleths and musical chi-chi. If he wishes to evoke for us the brooding (but far from sterile) monotony of oriental chant, he does so, without the slightest concern about development on sonata form. He is not ashamed of lush tunes or harmonies if they are appropriate, but he is never vulgar or condescending.

Hovhaness' Suite for Violin, Piano and Percussion, Op. 99, dedicated to Maro and Anehd Ajemian, is rich in coloristic devices. The brief Prelude uses the violin, the piano (to be played with a timpani stick on the bass strings inside the instrument in imitation of gongs), and the celesta. In the second movement, a Pastoral, the violin weaves further arabesques on the same patterns and the other players elaborate in kind. In the third movement, marked Allegro, the piano resumes its customary role with an ostinato figure while violin and celesta carry on a dialogue. Another Pastoral leads to an ingenious Canon and a final Allegro which adds new hues. The whole piece only lasts about 15 minutes, yet it conjures up a strong impression of a world of its own.

Hovhaness' Sonata for Harp, composed for Nicanor Zabaleta, bears the astonishingly high opus number of 127. It is a lean, linear work (except for the second movement, a Lento misterioso) which is bracingly unlike the sort of pretty wash-drawing that many composers write for the harp.



"Upon Enchanted Ground", for flute, cello, giant tam-tam, and harp, Op. 90, No. 1, is a four-minute tone poem that demonstrates vividly Hovhaness' uncanny ability to establish an atmosphere in the shortest space of time. One might say that his music "pre-exists" in his imagination before he writes it.

More ambitious is the "October Mountain", Op. 135, for Percussion Sextet (marimba, glockenspiel, timpani in A, E and pedal timpani in F, tenor drum without snares, bass drum, and giant tam-tam). Here again, color and rhythm weave a fascinating web of sounds. In writing music of this sort Hovhaness is filling a real need, for until quite recently the "kitchen" of the orchestra was kept well below stairs and out of sight by what might be called our "high toned" composers. —R. S.

#### Organ Voluntaries By Stanley Re-Issued

Organists, harpsichordists, and pianists, too, will delight in the facsimile reproduction in three volumes of the 18th-century edition of Thirty

Voluntaries by John Stanley, by Oxford University Press, with an introduction by Denis Vaughan that is extremely helpful in its practical information and suggestions for performance. The sheer physical feeling of the music is quite different as one reads through it in this charming edition, and what a lesson it is in the problems left to the performer!

John Stanley was born in London in 1713 and died there in 1786 after a long and honored career achieved in spite of blindness. Accidentally blinded at the age of two, he was so brilliantly gifted that he was already studying with Maurice Greene at the age of eight and was organist of All Hallows Church in Bread Street at the age of 11. Graduated from Oxford as a Bachelor of Music when he was 16, he went to Temple Church in London as an organist in 1734. In 1779 he succeeded William Boyce as Master of the King's Band of Music.

Stanley composed oratorios, a masque, a cantata, an opera, songs, and many instrumental works and if they have the freshness of these Voluntaries, they should be unearthed. Direct, vigorous, eloquent, these pieces

are wonderfully bracing. If organists follow Mr. Vaughan's advice, they will find themselves regaining "the essential life and beauty" of this music which he mentions. His notes on phrasing, articulation, ornamentation, and harmonic completion will also be of service to young harpsichordists and pianists. What a contrast this sturdy, noble music offers to the dreary chromaticisms and sentimental drool of 19th century style in the same genre! —R. S.

#### Eighteen Psalms In Choral Collection

Eighteen of the Biblical Psalms, in settings for four-part mixed chorus with organ accompaniment, have been compiled by the Rev. Daniel Platkin in a volume called "Psalms with Music". It is published by Republic Records of Hollywood, Calif.

The texts of the Psalms, sometimes complete, sometimes used only in traditional parts, are given in transliterated Hebrew and in English (King James version), prepared by Paul Discount. Additional Italian and Latin versions are promised, making

the collection useful to choirs in all kinds of religious services.

Harmonically the music is extremely conservative—it could have been written by Mendelssohn. The vocal writing varies considerably in its elaborateness and difficulty, but it does not call for either very high or very low notes from the singers. For soloists, there are several rewarding passages.

Many choir leaders should find this a useful collection. —R. A. E.

#### Critics Name Smit, Poulenc, Stravinsky

Leo Smit's First Symphony, Francis Poulenc's Opera "Dialogues of the Carmelites" and Igor Stravinsky's ballet "Agon" were named as the best scores in their categories given first performances in New York during the year 1957.

Runners-up in the operatic field were Benjamin Britten's "Albert Herring" and Poulenc's "Les Mamelles de Tirésias". Roger Sessions' Third Symphony was the runner-up among orchestral works.

## FRANCIS POULENC'S

# "DIALOGUES OF THE CARMELITES"

La Scala - Milan - January 1957

L'Opéra, Paris - June 1957

Das Grosse Haus (Opera) - July 1957

San Francisco Opera Co. - September 1957

N.B.C. Opera Company (TV) - December 1957

Covent Garden, London - January 1958

## MUSIC CRITICS CIRCLE AWARD — JANUARY 1958

..... "The DIALOGUES OF THE CARMELITES has as good a chance as any work written in the last thirty years of making its way through the opera houses of the world. In its dramatic power and unabashed lyricism, Francis Poulenc's opera has indispensable elements for public appeal."

Howard Taubman—*The New York Times*—Dec. 1957

..... "The excitement that had possessed the Italian and European musical world for many months reached a climax on January 26 with the world première of Francis Poulenc's opera, DIALOGHI DELLE CARMELITANE, which gained a standing ovation and twenty curtain calls at La Scala from an international public that had flocked to Milan from many parts of the world for this occasion."

Peter Dragadze—*Musical America*—March 1957

..... "Première mondiale à La Scala—Francis Poulenc et les DIALOGUES DES CARMELITES triomphent à Milan."

Clarendon—*Le Figaro*—Jan. 1957

..... "Kurt Adler's regime as general director of the San Francisco Opera Company reached a major climax Friday night at the War Memorial with the first American performance of Francis Poulenc's new opera, THE CARMELITES."

Alfred Frankenstein—*San Francisco Chronicle*—Sept. 1957

..... "THE CARMELITES, which had its American première here this week-end, proved to be one of the most impressive pieces for the lyric theatre produced in our time."

Howard Taubman—*The New York Times*—Sept. 1957

..... "A distinction noted at the première itself was the fact that the Milanese public—traditionally apathetic in the face of new works—gave DIALOGUES DES CARMELITES an almost unprecedented stamp of approval."

Allen Hughes—*New York Herald Tribune*—Feb. 1957

..... "He has, to my mind, succeeded in creating the strongest French opera to appear in a generation, and his work may well mark a return of French opera to its great nineteenth century standards of craftsmanship."

Winthrop Sargeant—*The New Yorker*—Dec. 1957

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## First Performances in New York

### Opera

Barber, Samuel: "Vanessa" (Metropolitan Opera, Jan. 15)

### Ballet Score

Sousa—Kay, Hershy: "Stars and Stripes" (New York City Ballet, Jan. 17)

### Piano Music

Noera, Richard: Sonata (1957) (Richard Noera, Jan. 20)  
Slates, Philip: "Caracole" (Emmett Vokes, Jan. 11)  
Sutermeister, Heinrich: "Hommach à Honegger" (Swiss Music, Jan. 8)

### Violin Music

Bertini, Garry: Sonata for Violin Solo (B. De Rothschild Foundation, Jan. 7)  
Goeb, Roger: Sonata for Solo Violin (Music in Our Time, Jan. 19)  
Guarnieri, Camargo: Sonata No. 3 (Joyce Flissler, Jan. 20)  
Hienze, Hans Werner: Sonata (1946) (Julian Olevisky, Jan. 14)  
Kurka, Robert: Sonata No. 4 (New Chamber Music, Jan. 18)  
Wyner, Yehudi: Concert Duo for Violin and Piano (Composers' Forum, Jan. 18)

### Vocal Music

Cumming, Richard: Three Chinese Wine Songs (Li-Po) (Donald Gramm, Jan. 13)  
Kalmanoff, Martin: "The Space Child's Mother Goose" (New Chamber Music, Jan. 18)  
Peyton, Malcolm: Chamber Cantata (B. De Rothschild Foundation, Jan. 7)  
Raphling, Sam: "Shadows in the Sun" (New Chamber Music, Jan. 18)  
Usmanbas, Ilhan: Three Poems with Music for Voice and Piano (Music in Our Time, Jan. 19)

### Orchestral Music

Chinn, Genevieve: "Dialogue for Piano and Orchestra" (Music in the Making, Jan. 10)  
Haieff, Alexei: Ballet in E (New York Philharmonic, Jan. 11)  
Macero, Teo: "Fusion" (New York Philharmonic, Jan. 11)  
Shapiro, Harold: "Credo" (New York Philharmonic, Jan. 25)  
Sturolo, Alfeo: "Simon Bolivar" (American Symphony of New York, Jan. 17)

## Composers Corner

The American Music Center elected officers and members of the board of directors at its recent annual meeting. Officers include **Quincy Porter**, chairman of the board; **Robert Ward**, treasurer; and **Ray Green**, executive secretary. **Otto Luening**, the retiring chairman, is on sabbatical leave to be a composer-in-residence at the American Academy in Rome.

**Gian-Carlo Menotti** is currently writing a three-act opera seria, "Maria Golovin", for NBC Television, his most ambitious television project to date. The Paris Opera has done him the great honor of commissioning the first opera from a composer of Italian birth since it commissioned Verdi's "Don Carlo". The premiere of this opera buffa, titled "The Last Superman", will take place during the 1959 season, and the libretto will be his own.

**Wallingford Riegger** was guest composer in Nashville at the George Peabody College for the teachers symposium and lectured at the Uni-

versity of Illinois in February. In April he will be the University of Alabama's guest at its composers' forum.

A Festival of Music by American composers was scheduled to be offered by the American Symphony, under **Enrico Leide**, in New York City during February. **Clarence Cameron White's** "Poeme" was listed to receive its world premiere.

**Glenn Gould's** String Quartet has been published by Barger & Barclay, P. O. Box 633, Great Neck, N. Y.

A program devoted to the works of **Mary Howe** was presented by the Arts Club of Washington on Jan. 7. Two songs, "Poeme" and "My Lady Comes", received premieres on this occasion.

Works by three composers will receive their American premieres on April 9 in the Musica Viva of New York series, presented by the YM-YWHA. The compositions are **Han Werner Henze's** "Apollo et Hyacinthus" and "Neapolitan Songs with

Cembalo"; **Darius Milhaud's** Cantate "Adages"; and **Luigi Nono's** "Espana en el corazon" and "Polofonia—Monodia—Ritmica".

**Mabel Daniels'** prelude for orchestra "Deep Forest" was played by the Florida Symphony of Orlando, under **Frank Miller**, on Jan. 10.

**Willem Van Den Andel's** Piano Concerto in C minor is to be published by Broadcast Music, Inc. The composer is currently on a world tour, appearing in Africa, India, Japan, Honolulu, and Manila.

"Profile of a Composer", a special, hour-long program about **Norman Dello Jo'o**, will be presented on CBS Television's "The Seven Lively Arts" on Feb. 16. On this occasion he will appear as piano soloist in the premiere of "Ballad for The Seven Lively Arts" with an orchestra conducted by **Alfredo Antonini**.

**Ralph Satz** has been appointed editor-in-chief of G. Ricordi & Company, New York. During the past 12 years, Mr. Satz has been director of standard publication for both Leeds Music Corporation and Chappell & Company and has recently acted as editorial consultant for a number of leading music publishers before assuming his present position.

**Deems Taylor's** new opera, "The Dragon", based on the play by the same name by Lady Gregory, was given its world premiere on Feb. 6, 7, and 8 by the New York University Opera Workshop. Mr. Taylor has written his own libretto, and the work is designed for opera workshops and for a small theatre. For this production, the orchestra score was arranged for piano and organ, and John Lovell conducted.

**José Serebrier's** Symphony No. 1 received its first performance in Washington, D. C., on Jan. 27. The work was played by the Air Force Symphony, under Capt. John F. Yesulaitis.

**George Szell** conducted the Cleveland Orchestra in the premiere of **Sir William Walton's** Partita for Orchestra on Jan. 30. The work was commissioned for the orchestra's 40th anniversary.

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# HAVE YOU HEARD OTEY'S SINFONIA BREVE "ALACRAN"?

## RECITALS in New York

(Continued from page 211)

telligent way he approached the big display pieces. The Ysaye Ballade, Paganini Three Caprices, Op. 1, and the encores were discharged with an immaculate attention to detail.

The sonatas on the program (Leclair, Brahms Op. 108, and Hindemith Op. 11, No. 1) were treated too much alike. This approach, coupled



James Abresch

### Michael Rabin

with an overeagerness to go from one movement to the next, gave one the feeling that the violinist was giving dutiful renditions of these works. Notwithstanding, Mr. Rabin's accomplishments are preciously rare. Leon Pommers was the excellent accompanist.

—E. L.

### Joan Brainerd . . . Soprano

Town Hall, Jan. 19, 5:30.—Joan Brainerd returned to sing a recital with taste and charm. She has a most pleasant-sounding voice which she uses with skill and refinement. Her tones are bright and are produced with a natural freedom. As a musician, Miss Brainerd is impressively secure. Her approach is clean and direct; she has assurance and poise.

She could have delved more deeply into the stylistic distinctions and range of expressivity demanded in this recital, which included works of Vivaldi, Mozart, Schubert, Wolf and Fauré. While her interpretations had nuance and color, one felt a certain weakness of conviction in some of the songs, for all her lovely singing.

Among her best numbers were the Schubert "Suleika I and II" and the Fauré group. These were sensitively performed with warmth and graciousness. Four songs by Seymour Barab were heard for the first time. They seemed vocally rewarding and musically engaging. Elmar Burrows was at the piano.—M. D. L.

### Joyce Flissler . . . Violinist

Town Hall, Jan. 20—Joyce Flissler, playing a long, taxing program in her

first Town Hall recital since her debut in 1951 as winner of the Naumburg Award, strengthened her favorable impression she made seven years ago as one of our talented young American violinists. A brilliant technician with an interpretative flair for contemporary music, Miss Flissler commands a broad, full-bodied tone that matches her authoritative style of playing. One of the highlights was Miss Flissler's of Ysaye's Sonata No. 3 for unaccompanied violin, a work that encompasses every virtuosic trick in the book. Even more noteworthy from a strictly musical point of view was her masterly performance of Prokofiev's brooding Sonata in F minor, Op. 80.

Another contemporary work ideally suited to Miss Flissler's style was the Sonata No. 3 by M. Camargo Guarnieri which received its United States premiere in this recital. The Sonata was presented to Miss Flissler by the composer when she was visiting Sao Paulo in Brazil in 1956. In the corner movements, which are super-charged with a kind of barbaric dynamism, the composer makes effective use of native Brazilian rhythms. A contrasting expressive slow movement, based on a broad cantilena, has a melodic appeal as well as harmonic richness to recommend it.

That Miss Flissler could adapt her style to the requirements of the classics as well as the moderns was apparent in her performances of the Haydn Concerto in C and the Brahms D minor Sonata, the opening and closing numbers in her program. Her Haydn had sparkle and grace and her Brahms a warm spontaneity. Eugent Helmer was the capable pianist.

—R.K.

### Composers Group of New York

Carnegie Recital Hall, Jan. 21—Works by five American composers were featured at this Composers Group concert. A Sonata for Piano by Irwin Swack, played by Jean Wentworth, suffered from a preoccupation with chromaticism. It revealed an intelligent mind preoccupied with intellectual tom-foolery at the expense of expressivity.

Three Songs by Johan Franco, convincingly sung by Jan Ruetz, were amorphous pieces. Five A Cappella Choruses by Vally Weigl, sung by the Choir of the Church of the Resurrection under Amy Freidell, were tuneful but not too well thought out.

Songs by Allen Blank, sung by Loren Welch, exposed a professional hand, well schooled and sensitively knowing, but the music is derivative. Nonetheless Mr. Blank shows promise. Douglas Moore's Trio for Violin, Cello and Piano, performed by Nadia and George Koutzen with Antonio Lora at the piano, is conservatively scored. It is vigorous and thematically cogent in its first movement, wistful in its second, and buoyantly happy in the third, a work with a profile. Though one finds the harmonic palette conventional, its treatment reveals the personality of its maker.

—E. L.

### Benno Moiseiwitsch . . Pianist

Brooklyn Academy of Music, Jan. 21.—Benno Moiseiwitsch, currently celebrating his Golden Jubilee as a concert artist, fittingly chose a program of old favorites for his only

(Continued on page 216)

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## RECITALS in New York

(Continued from page 215)

New York recital appearance of the season. Opening with Beethoven's "Andante Favori", Mr. Moiseiwitsch played it like an improvisation, highlighting inner voices in the best romantic tradition.

Despite some evidence that time was making inroads on the fabulous Moiseiwitsch technique, the veteran pianist's performance of the great Schumann Fantasia in C, Op. 17, was that of a sovereign master whose insight into this work is second to none that I have heard. The closing pages were made to sing and soar, with a glowing inward rapture that few pianists alive today could duplicate.

Mr. Moiseiwitsch had a few tricks up his sleeve, too, that must have made the youngsters hearing him for the first time sit up and take notice. One of these was his playing of the final passage in the Chopin F minor Ballade in interlocking octaves. This device provided a thrilling climax to what was on the whole a hauntingly lovely performance. That his left hand had lost none of its former

prowess was amply demonstrated in his playing of the Rachmaninoff "Moment Musical" in E minor. These left-hand running passages were colored with a thousand iridescent hues.

In his performance of Mussorgsky's "Pictures at an Exhibition", Mr. Moiseiwitsch achieved many interesting and startling sonorities. Climaxes of tremendous power were reached in "Bydlo", "Baba-Yaga", and "The Great Gate of Kiev" that were overwhelming yet tonal quality was never sacrificed in the process. —R. K.



Benno Moiseiwitsch

### Ruggiero Ricci . . . . Violinist

Carnegie Hall, Jan. 22.—Mr. Ricci was in top form at this profoundly musical event. A recital that includes Beethoven's Sonata in D, Op. 12; Bloch's Sonata No. 1; Bach's Sonata in G minor (for violin alone); Brahms's Sonatensatz, and Bartok's "Roumanian Folk Dances" is to be taken both seriously and with regard to its musical values. Technically, let it be said that Mr. Ricci was superb. He never forced his warm, firm, tone; his finger work was swift and sure; and his intonation perfect. It was as a musician transcending technique that he appeared before us, and as such demonstrated the lengths he has matured since his Wunderkind days.



Alfredo Valente

Ruggiero Ricci

Each of the works was approached in an individual manner. The Beethoven was buoyant, almost carefree in its utterance. The 40-minute Bloch back-breaker demanded and received a different treatment. Here is a Sonata that breathes passion. It is both poetic, improvisatory, with big splashes of color, dominated by emotional crisis framed in a spectrum of faith and tragedy. Mr. Ricci believed its message and conveyed it to us.

The Bach masterpiece was neatly proportioned, lively, but not hectic, and beautifully baroque.

The Bartok was performed with all its folksy naturalism and with impeccable control. Carlo Bussotti was the pianist. —E. L.

### Marjorie Mitchell . . Pianist

Town Hall, Jan. 22.—Marjorie Mitchell played a serious program. It included Bach's Toccata con Fuga in F sharp minor, Beethoven's Sonata Op. 101, Eight Préludes pour le piano by Frank Martin, and Liszt's Sonata in B minor.

Miss Mitchell performed with impressive conviction. Her musical approach was solid, her tonal range was colorful, the quality itself, warm and never percussive. She was rather short on the technical end (this was especially noticeable in the last movement of the Beethoven and in sections of the Martin and Liszt works). —M. D. L.

### Mario Serrano . Bass-Baritone

Carnegie Recital Hall, Jan. 23 (Debut).—Mario Serrano, Mexican bass-baritone, made his New York debut with Siegfried Sonnenschein as his accompanist. His powerful, resonant voice was of a most pleasing quality when not forced. He had a sympathetic approach to two arias from "Boris Godunoff" and four songs by Mussorgsky, revealing a dramatic bent in the "Song of the Flea" and employing a judicious choice of dynamics. His highest notes were not always produced effortlessly in the opera arias and "Trois Poèmes d'Amour" by Satie. In spite of an earnest manner of presentation and apt phrasing, four Schubert lieder were less successful; his voice was used too heavily and inflexibly to do them justice. Pairs of songs by Milhaud and Poulenc, and "Four Songs in Nahauatl" by Moreno concluded the program. —D. B.

### Artur Rubinstein . . . Pianist

Carnegie Hall, Jan. 24.—It may seem embarrassingly obvious to reiterate that Artur Rubinstein is one of the greatest of living pianists—a sort of touchstone of the art—but this recital was so deeply moving that it calls for something more than casual analysis or praise.

To do what Mr. Rubinstein did with Schumann's Symphonic Etudes, Chopin's Barcarolle, and Liszt's "Mephisto Waltz", to mention only three of the evening's unforgettable interpretations, requires first of all genius and then a lifetime of hard work and experience.

Every resource of technique and knowledge was at his command, but the most marvelous thing about these



Rothschild

Artur Rubinstein

performances was their spontaneity. Like the immortal Josef Hofmann (whose spirit was vividly evoked in the Barcarolle), Mr. Rubinstein seemed almost to be composing this music as he played it, discovering its beauty with a sort of rapturous excitement, exploring new worlds of form, of tone and color.

Thus, each of the Schumann etudes was unique in shape, hue, accents, and mood, yet each seemed to grow out of the original statement of the central theme like the branches of a tree. And the finale danced along with all the eagerness of a young man in love wanting to shout his happiness to the skies. The sensuous magic and the tragedy of the Chopin Barcarolle (in which the mask of death looms through a mist of emotional intoxication) were fascinatingly blended in a

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performance that was truly staggering. And in the "Mephisto Waltz" Mr. Rubinstein revealed Liszt to us at his greatest. With titanic power, orchestral magnificence, and an unbelievable freedom, he swept through this vision of diabolic enchantment, love, irony, and macabre beauty.

Other highlights of the program were two Schubert Impromptus, Op. 90, and the Forlane from "Le Tombeau de Couperin" and the "Alborada del Gracioso" of Ravel. There are recitals and there are revelations. This was a revelation. —R. S.

## Morey Ritt . . . . . Pianist

Town Hall, Jan. 24 (Debut).—Morey Ritt, young New York pianist making her Town Hall debut as this year's recipient of the Concert Artists Guild Award, offered Haydn's Sonata in E flat, the Schumann "Kreisleriana", Ravel's Sonatine and the Prokofiev Sonata No. 3. In the first half of the program, the pianist, a slight slip of a miss, tackled her instrument and material with the cool efficiency of a nurse administering to a patient in what might be called the best laboratory manner. The Haydn is a great enough work to shine through almost any kind of treatment, but the Ravel and Prokofiev works, demanding more than a fair share of color, fell flat. But the Miss Ritt who played the "Kreisleriana" was an entirely different pianist from the one who had played the rest of the program. There were beauty, poetry and warmth in her playing, and a sensitive awareness of the Schumann idiom. Of all Schumann's piano music, the "Kreisleriana" is perhaps the most difficult to fathom and put across. That Miss Ritt succeeded in doing both was a rewarding surprise. Maybe she should stick to the romantics. —R. K.

## Laurence Watson . . . . . Tenor

Carnegie Recital Hall, Jan. 25, 5:30.—Laurence Watson, tenor, displayed his rich and appealing voice in arias by Handel, Puccini and Cole-ridge-Taylor. He sang Handel's "O Sleep, Why Dost Thou Leave Me" from "Semele" and "Would You Gain the Tender Creature" from "Acis and Galatea" with a fine rhythmic sense and deft phrasing, and sustained the long melodic lines well. He has not, however, completely overcome the vocal problems revealed at his debut a little less than two years ago. His technique still lacks sufficient evenness and plasticity, and there were some pitch inaccuracies in otherwise well-controlled and sensitive performances of Schubert and Beethoven lieder. "Recondita armonia", from "Tosca", was sung with intensity of feeling, despite some forced tones in his high register. The recital included Gail Kubik's lovely "I Bought a Bright Sword" (sung with warm lyricism), songs by Price, Duke and Griffes, and a group of spirituals. Jonathan Brice accompanied. —D. B.

## Scotland

(Continued from page 202)

certs. But despite the advent of the new TV station the time allotted to Scottish TV was meager, and the chance to stimulate musical interest by televising the BBC Scottish Orchestra has not so far been contemplated. If the commercial station tele-vised the Scottish National Orchestra, which has appeared several times on the national BBC network, the other orchestras would doubtless be screened.

Music-making by clubs, choirs and the many operatic societies has continued, although the mass appeal of the amateur drama movement out-weighs the musical attractions in the Scottish "provinces".

The Gaelic Mod at Inverness, at which the national songs, old and new, are aired, was marred by an influenza epidemic. Many choirs and singers rehearsed for months and then were laid low just prior to the great event, the object of which is primarily the preservation of the Gaelic language.

## American Visitors

Most of the American musicians who visited Scotland were guest solo-ists of the Scottish National Orches-tra. A notable exception was the Scots-born Canadian contralto Mau-reen Forrester, who gave a recital at the Paisley Music Club. Yehudi Menuhin gave a May recital playing two concertos, Mozart's in A major and the Brahms, with the Scottish Na-tional Orchestra conducted by Karl Rankl. His playing, always masterly, was appreciated in Glasgow and Edin-burgh.

A South African group of musi-cians was brought to Glasgow for a Scottish festival by Erik Chisholm of Cape Town University, and their di-verse recitals included Chisholm's own opera "The Inland Woman", Bartok's opera "Duke Bluebeard's Castle" and "The Consul", by Menotti. The Bar-tok opera created the greatest impact musically and artistically.

Mr. Chisholm, a Glasgow man, also introduced items from his Celtic Song Book, in which he has drawn from 1,000 years of story and verse to add to melodies gathered in the 18th century by the Rev. Patrick Macdon-ald.

## Universities Foster Music

Cultural music in Scotland has again been fostered assiduously by the universities (Glasgow, Edinburgh, Dundee, and Aberdeen), the schools, and the main teaching center, the Royal Scottish Academy of Music in Glasgow, which has waiting lists of would-be pupils for both day and night sessions. The choral societies and amateur orchestras become ever more ambitious, bringing guest solo-ists from London for annual per-formances, some of which are aided by Arts Council (Government) grants. The Arts Council Scottish Committee of leading public men and women recommend suitable sums from the limited funds available in a time of stringent national economy.

Glasgow and Edinburgh enjoyed very short seasons by the Sadler's Wells Opera and Ballet Companies, the latter well-known in America. There was special operatic interest in well-mounted revivals of "Eugene Onegin" and "Martha".

The "promenade" concerts of the Scottish National Orchestra in Glas-gow and Edinburgh brought thousands of youthful musical teen-agers to see and hear famous soloists and enjoy popular orchestral works.

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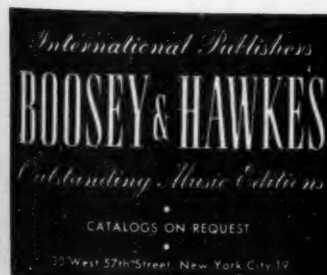
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# ORCHESTRAS in New York

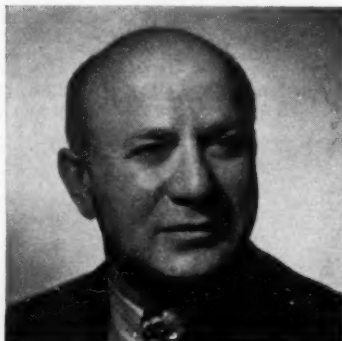
## Forrester Guest Soloist With Bach Aria Group

Town Hall, Jan. 8.—For its second concert of the season, the Bach Aria Group presented two Cantatas—No. 169, "Gott soll allein mein Herz haben", and No. 182, "Himmelskönig sei willkommen"—in their entirety, and the usual miscellany of cantata arias. The latter, for bass and tenor only, were from the Cantatas Nos. 42, 20, and 81. The guest soloist was the eminent Canadian contralto Maureen Forrester, who was heard in the opening and closing works which were the cantatas given in full.

Although Miss Forrester was not in the very best of voice on this occasion, she proved herself a distinguished mistress of the Bach style. She was heard to best advantage in the slow sustained aria, "Leget euch dem Heiland unter", in the closing work, where her beautiful voice blended harmoniously with the limpid flute playing of Julius Baker in the obbligato. Jan Peerce was not in best form, either, but he sang—and sang commendably—two fiendishly difficult tenor arias in particular—"Ewigkeit, du machst mir bange", from Cantata No. 20, and "Die schäumenden Wellen von Belials Bächen", from Cantata No. 81. Mr. Peerce is also master of a refined style.

Norman Farrow, in four bass arias and their accompanying recitatives, again proved to be a Bach singer *par excellence*. Maurice Wilk, violinist, who bore the brunt of the obbligato solo work; Bernard Greenhouse, cellist; and Julius Baker, flutist, all members of the group, made the most of their opportunities in the obbligatos. The chorus, in the little it had to do, sang with moving intensity and finely adjusted tonal balances. The

orchestra and chorus was under the direction of Frank Brieff, conductor of the Bach Aria Group. —R. K.



Mischa Elman

## Elman Soloist With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Mischa Elman, violinist. Carnegie Hall, Jan. 9:

Symphony No. 4 ("Italian") ..... Mendelssohn  
Symphony No. 4 ..... Diamond  
Violin Concerto ..... Beethoven

David Diamond's Fourth Symphony (1945) was played by the Philharmonic for the first time on this occasion. It is difficult to understand why this work, superior in craftsmanship and compelling emotionally, should have had so few performances. Mr. Diamond's work is compact and unpretentious both in materials and organization. On the whole of a Romantic cast, it nonetheless bears a distinct individual imprint. The first two movements are in a spontaneously lyrical vein with dolorous, even tragic undertones. The finale, though not as convincing in mood, has some thematic interest and rhythmic snap.

Mr. Elman's tone was brilliant and clear in the Beethoven concerto. Some of the phrases in the opening movement seemed not to be given their full weight, but the slow movement was played with delicacy and lyric intensity. Mr. Bernstein conducted a songful, refined reading of the "Italian" Symphony. Its lines

were smooth and well delineated, and a proper balance of timbres and dynamic levels was achieved. —D.B.

## Vienna on Parade Offers Variety of Artists

Carnegie Hall, Jan. 10.—To transpose the true feeling of Viennese atmosphere, with all its gaiety and nostalgia, to an American concert hall is no easy task. It takes understanding, imagination and a very light hand to preserve the light-hearted spontaneity of Austrian laughter, of Viennese "wine, women and song", and it takes tact to show the nostalgic melancholy and procrastination of a Viennese, when the last drop in his wineglass is gone, when the musicians pack their instruments, and the wine gardens start flickering out.

In Vienna on Parade, all the prerequisites for an authentic evening—"direct from the heart of Vienna..."—were present: The famous Deutschmeister Kapelle (oldest military band on the European continent) under the leadership of Julius Hermann; a charming children's choir (under the guidance of Norbert Balatsch) from Gumpoldskirchen, a little place in the outskirts of Vienna; Karl Jancik, a zither player (he had to play the "Third Man" theme); a Schrammel Ensemble, which is named after its originator Johann Schrammel, and consists of two violins, accordion and contra-guitar; Erwin von Gross, a good-looking operetta-Feschak; Gertrude Freedmann, a typical *suesse*

Wiener Maedel, beautifully gowned in pink, singing the "Voices of Spring" with light, gentle tones; and probably the best soubrette that can be found in Vienna today, Hedy Fassler, a young lady who bubbles over with Viennese temperament and fire and who literally stole the show.

But all these assets, plus the immortal melodies of Strauss, Ziehrer, Suppé, Jurek, Lehar, Kalman, Stolz, Benatzky, and others, could not make us overlook the fact that the show as a whole was awkwardly staged and slowly paced.

The program as planned ended with the entire ensemble giving full voice to Franz von Suppé's "O Du mein Oesterreich", and with the audience applause to spur them on, the Deutschmeister Band broke into spontaneous encores. It was then, when the audience rose to its feet, clapping and singing, that the true spirit of Wiener Gemuetlichkeit caught fire and dignified Carnegie Hall was given the aura of a Viennese *Weinfest*. —J. F. S.

## Bernstein Leads Two New Works

New York Philharmonic, Leonard Bernstein, conductor. Mischa Elman, violinist. Carnegie Hall, Jan. 11:

Ballet in E ..... Haieff  
(First New York performance)  
Symphony No. 4 ..... Diamond  
"Fusion" ..... Macero  
(First New York performance)  
Violin Concerto ..... Mendelssohn  
(Continued on page 235)



Vienna on Parade. Above: Deutschmeister Band

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## ORCHESTRAS in New York

(Continued from page 218)

A most provocative and entertaining program conducted to the hilt and brilliantly performed was the order of the evening. The Alexi Haieff Ballet, a Louisville commission, is a big 25-minute trifle. One received the work with mixed feelings, for there were movements such as the "Interlude" and "Can-can" that were well wrought and stunningly scored, while other sections suffered from an indecision of direction, calculated no doubt, but miscalculated in its appeal. It is both tonal and polytonal (which Mr. Haieff uses as a compositional device when a piece needs extension rather than as an intrinsically constructive part of his harmonic system), and shows a facile, graceful hand. It has but little to say.

Teo Macero's "Fusion" is its antithesis: crude, bombastic, it has only one strong attribute—but it is a big one. It has an idea, one that stimulated the imagination: the fusing of progressive jazz with elements used in serious contemporary music. The idea is that progressive jazz is truly one of these elements, and, properly integrated, becomes part of the whole. Although this piece as music is of slim content, its potentialities beg for further investigation. Once Mr. Macero learns that music sings as well as throbs and that jazz is tuneful as well as technical within its constricting rhythms, the experiment may bear rich fruit. A five-piece jazz band took part in the performance.

Together with these two works was David Diamond's Fourth Symphony. Afterwards Mischa Elman was heard in a broad performance of the Mendelssohn concerto, and though there were moments when one felt one was in the midst of the Tchaikovsky, it was nevertheless an exciting and stimulating rendition. Mr. Bernstein responded with a meticulous and considerate collaboration. —E. L.

### Gilels Appears With Symphony of the Air

Emil Gilels, pianist. Symphony of the Air, Alfred Wallenstein conducting. Carnegie Hall, Jan. 12:

ALL BEETHOVEN PROGRAM  
Symphony No. 8; Piano Concerto No. 4; Piano Concerto No. 5

The distinguished Russian pianist Emil Gilels found a large and celebrity-studded audience at the first of a series of three concerts he is giving, the first two with orchestra and the third a solo recital. He coupled the Beethoven Fourth and Fifth Concertos on this first program, saving the other three for his second appearance.

Mr. Gilels has a superb technique and he is a sensitive and imaginative musician, so that there was bound to be much to admire in his playing. Yet, despite the eloquence and bravura he displayed, I could not help feeling that on this occasion he did not identify himself as closely with the spirit of the music as he had (for instance) in a performance of the Third Concerto during his previous visit.

For one thing, Mr. Gilels had not calculated the sonorous balances completely accurately in several passages, so that his silken, beautifully controlled pianissimo became an almost inaudible murmur, appropriate enough in a Chopin nocturne but not in a classical concerto where line must always play a factor.

Nor was the mighty opening of the

"Emperor" Concerto played with the majestic power and breadth that one expected from him. Admirable as Mr. Gilels' performances were, they did not always communicate the sustained thought, intensity, and searching emotional insight that we now expect in these works from all pianists of his eminence.

Part of the trouble was the faulty



Emil Gilels

Lipnitski

ensemble with the orchestra. Alfred Wallenstein is a masterly conductor of concertos (he had proved that in his memorable series with Artur Schnabel previously), but he had his troubles at this concert, although the playing was always warm and expressive. Entrances of the orchestra did not always coincide exactly with the pianist, and there were sundry other little inaccuracies. I felt that Mr. Gilels had not completely threshed out these towering works with the orchestra, which would have required an amount of rehearsal that may well have been impracticable. —R. S.

### Monteux Conducts Boston Symphony

Boston Symphony, Pierre Monteux conducting. Carnegie Hall, Jan. 15:

"Classical" Symphony ..... Prokofieff  
"Petrushka" ..... Stravinsky  
Symphony No. 4 ..... Tchaikovsky

The chief delight in this all-Russian program was Stravinsky's "Petrushka" ballet music, performed in its entirety. Under Mr. Monteux's direction, the score was vivid and fascinating, for the scintillating orchestral sonorities no less than for the vital rhythms. The subtle instrumental interplay and balances were constantly maintained, in a mellow, never noisy or boisterous reading.

The "Classical" Symphony was performed with elegance and tonal suavity. The first movement was restrained; a relatively slow tempo was chosen for the larghetto, a movement conductors have had widely differing conceptions of. The last two movements fairly sparkled, reminding one that this is one of the most successful of works written in the spirit of an earlier age. Mr. Monteux brought out the turbulent, dramatic elements of Tchaikovsky's Fourth Symphony as well as the quietly lyrical sections, in a performance noteworthy for its wise tempos and harmonious proportions. —D. B.

### Bolet Soloist In Beethoven Concerto

New York Philharmonic. Leonard Bernstein, conductor. Jorge Bolet, pianist. Carnegie Hall, Jan. 16:

Six Pieces for Orchestra, ..... Webern  
Op. 6 ..... Beethoven  
Piano Concerto No. 4 ..... Stravinsky  
"Le Sacre du Printemps" ..... Stravinsky

Substituting for Clara Haskil, who canceled her American season, the able young Cuban pianist Jorge Bolet demonstrated his consistent growth as an artist of the first rank in a mature and sensitive performance of the Beethoven concerto. Brilliance marked his playing throughout, but of a refined quality in which bravura was supplanted by clarity and elegance, both of tone and of technical execution. Fleetness, precision, and an instinctive tastefulness are the talismans of Mr. Bolet's now full-flowering pianism.

It was clever and eminently sensible of Mr. Bernstein to place Webern's Six Pieces for Orchestra first on the program so that they would not be engulfed between, or suffer by comparison with, the two major works. These are minuscule expressions, lasting less than ten minutes altogether, of fleeting thoughts and experiments in unorthodox instrumental sounds and combinations of instruments and instrumental sounds. It seems almost incredible that such brief stretches of notes could result in any appreciable musical communication or feeling. Yet they do. With lightning speed, each molds itself into a complete and viable entity. Being so spare and pointillistic in construction, they are difficult to bring off effectively, but the Philharmonic men paid them the compliment of a carefully prepared, beautifully executed performance.

"Le Sacre" is one of Mr. Bernstein's special provinces, and he left nothing undone to make a stirring, grippingly dramatic performance of the Stravinsky masterpiece, which reached its heights in the second part. —R. E.

On Jan. 19, the New York Philharmonic was conducted by Leonard Bernstein in Liszt's Piano Concerto No. 1, in E flat major, with Jorge Bolet as soloist. Mr. Bolet's interpretation was poetic, with solidity and brilliance in the bravura sections as well. He played with an outstandingly fluent and otherwise well-versed technique, and with a lucid, warm tone quality well suited to the music. Mr. Bernstein led a full-sounding co-operative accompaniment.

Webern's Six Pieces for Orchestra, Op. 6, and Stravinsky's "Le Sacre du Printemps", repeated from earlier programs, were given admirable performances. —D. B.

### Eckertsen Conducts Baroque Program

Chamber Orchestra of New York, Dean Eckertsen conducting. Town Hall, Jan. 16:

Concerto Grosso in C minor,  
Op. 2, No. 2 ..... Geminiani  
Prelude and Fugue from Concerto  
Grosso in D major,  
Op. 5, No. 1 ..... Corelli  
(First New York performance)  
Largo and Final Allegro from  
Concerto in G minor,  
Op. 3, No. 10 ..... Manfredini  
(First New York performance)  
Concerto Grosso in C minor,  
Op. 1, No. 6 ..... Locatelli  
(First New York performance)  
Concerto Grosso in C minor,  
Op. 6, No. 3 ..... Corelli  
Concerto Grosso in G major,  
Op. 6, No. 1 ..... Handel  
Concerto Grosso in A minor,  
Op. 3, No. 8 ..... Vivaldi

A noble and excitingly varied program of baroque music including three first New York performances marked the concert debut of the Chamber



Dean Eckertsen

Orchestra of New York under Dean Eckertsen. The orchestra was organized in 1952 from artists in the NBC Symphony to record Corelli's complete Concerti Grossi, Op. 6, under Mr. Eckertsen, for the first time, in honor of the 300th anniversary of Corelli's birth, on Feb. 17, 1653. Since then, the 29-year-old American conductor who has devoted himself to the study, editing, and performance of baroque music, has recorded a superb series of masterpieces for Vox, including sets of concerti grossi and other works by such masters as Corelli, Manfredini, Locatelli, and Vivaldi.

Although he has a somewhat professorial appearance on the podium, Mr. Eckertsen's conducting is anything but academic. It is full of light and shade, rhythmically vital and inexorable, yet not without suppleness, and surcharged with emotional vigor. The leading players in this string orchestra were Daniel Giletti and Edwin Bachmann, violins, and George Ricci, cello, with an unidentified harpsichordist for the very important, if submerged, continuo. All of them played with the animation and purity that this music requires, through Mr. Bachmann tended to sound a bit pale beside Mr. Giletti.

The music was sheer delight from first note to last. (By the way, Corelli's Op. 5 consists of sonatas for solo violin and figured bass, arranged and played in his own time as concerti grossi, of course, but should not this have been indicated in the program?)

Mr. Eckertsen edits all of the scores from the original manuscripts and in so doing is making a lasting contribution to the repertoire. —R. S.

### Leide Offers Premiere of Simon Bolivar

American Symphony of New York, Enrico Leide, conductor. Eugenie Adamic, pianist; Julia de Curtis, soprano. Hunter College Auditorium, Jan. 17:

"Simon Bolivar"  
Symphonic Poem ..... Alfeo Sturolo  
(First performance)  
Piano Concerto in D ..... Haydn  
"Ah, lo so", "The Magic Flute" ..... Mozart  
"Tacea la notte",  
from "Il Trovatore" ..... Verdi  
"Don Juan" ..... Strauss  
"Casta diva", from "Norma" ..... Bellini  
Bolero, from  
"I Vespri Siciliani" ..... Verdi

Alfeo Sturolo's symphonic poem "Simon Bolivar" deals with the life and ideals of this great South American liberator, telling us in four short movements of his triumphs and tribulations—of victory, war, his exile and his death. Musically the work shows inspiration in its melodic treatment, but lacks structure, formal development and clarity of conception. A

(Continued on page 238)



## Books

# Strauss-Zweig Correspondence Reflects Nazi Persecution

**Richard Strauss-Stefan Zweig: Briefwechsel.** (S. Fischer, Frankfurt am Main, \$3.70). 180 pages. Illustrated.

The long-awaited correspondence between Richard Strauss and the Austrian writer, novelist and dramatist Stefan Zweig, covering a span of somewhat more than four years (October, 1931, to December, 1935), will arouse the interest not only of readers especially familiar with the life and work of the two protagonists, but of all people eager to learn how free creative artists struggle under the drastic regulations of a totalitarian regime.

The book has been excellent edited by Willi Schuh, the eminent Swiss Strauss-biographer. It deals with artistic, literary and musical problems arising from the spirited collaboration between Strauss and his new text-writer. It discusses not only the creation of the one and only completed work by Strauss and Zweig—the opera "The Silent Woman"—for which Zweig based his libretto on Ben Jonson's play, but also many interesting plans that Zweig brought to Strauss's attention, only to see them utilized in later years by "substitute" writers, because Zweig himself had long been silenced by the party in power in Germany. In their letters, Strauss as well as Zweig reveal both their friendship and respect for each other and their artistic and philosophical wisdom.

### Mozart Manuscript

After the death of Hugo von Hofmannsthal in 1929, Strauss's dramatic output had come to a sudden stop. It was the noted German publisher Anton Kippenberg who introduced Stefan Zweig to Strauss, suggesting that Zweig present to Strauss a copy of a rare Mozart manuscript. This epistle, dated Oct. 5, 1777, was printed privately for Zweig in 50 numbered copies. It bears the title: "Ein Brief von Wolfgang Amadeus Mozart an sein Augsburger Bäsle, zum erstenmal ungekürzt veröffentlicht und wiedergegeben für Stefan Zweig in Salzburg 1931".

In his first communication, Zweig confesses: "I wished to be granted the pleasure of visiting with you one day, to lay before you a musical plan. But wherever I come as admirer I feel rather ill at ease. Were I sure you would not consider it an hour lost, I would gladly call upon you some day . . ." Strauss's reply, by return mail, expresses gratitude and delight. Putting "a simple guest room" in his villa at Zweig's disposal, he writes: "Perhaps I am allowed to confess what I would like from the author of 'The Poor Man's Lamb', 'Volpone', and of the excellent 'Fouché'? I miss—amid all the feminine characters of my operas—one female type which I would love . . . to compose for the stage: the woman as swindler or the grande dame as spy."

The idea of "Sir Morosus" (first chosen title for "The Silent Woman") was offered to Strauss in the spring of 1932. With characteristic modesty, Zweig stated that he would try his

hand at the subject. Should he be unsuccessful, he would gladly let any author chosen by the composer finish the book "without any material claim whatsoever except the one of having had the pleasure to serve a great man". As the work progressed, Strauss repeatedly had occasion to show his approval: "Act I just received, 'Bravi, bravi!'" "Act III excellently done: thanks and congratulations! There is nothing to correct, except that during the process of composing the need for some cuts may arise. . . . I am sketching already the first act—it works splendidly".

A year later, in April, 1933, Zweig expresses his satisfaction about the news that Strauss's work is progressing: "I am very happy about it—politics don't last forever, art remains, and that's why one must work towards enduring goals, leaving agitations for those who find exhaustion and happiness therein. History proves that artists have found greatest creative concentration in the most unruly times, and so I feel blissfully elated about each and every hour that transforms words into music for you, that lifts you soaring above our times, for the enchantment of future generations."

Without previous notifications, Strauss, on Nov. 15, 1933, had been made president of the Reichsmusikkammer, "an office that gives me quite some extra work but which I had to accept in order to avert many a calamity". The German minister of propaganda, Goebbels, questioned Strauss whether his new text-writer was the "unwanted" author Arnold Zweig (not related to Stefan Zweig). Strauss established his collaborator's identity, "and I asked Goebbels directly whether there was something political against you, whereupon he answered me with a 'No'. Therefore we will not encounter any difficulties with Morosus. . . ."

### Future Opera

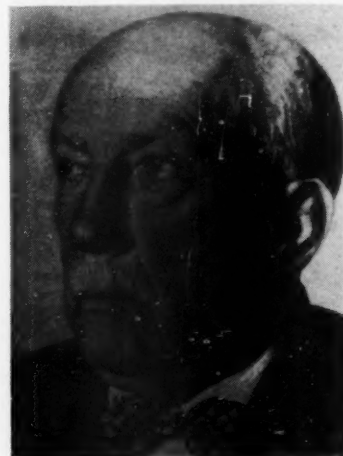
Although political developments became more unbearable from week to week, thoughts as to future operas grew in intensity. In a letter dated London, June 17, 1934, Zweig showed skepticism regarding an Achilles plot; "I am sure you felt already in the 'Egyptian Helen' that the classical figures with whom we are so deeply familiar do not exist any longer for the present-day non-humanistic form of education. All the splendor we find in those names has lost its lustre for this generation—and people are not even ashamed of their ignorance."

From England, where Zweig thrived on the peoples' dispassionate character and sense of justice, he, for the first time, offers to submit some more subjects to Strauss "even though you will choose someone else to work them out", a theme that recurs again and again during the remaining part of the correspondence. Of interest is Strauss's "strictly discreet" message to his friend: "I tell you that you were 'shadowed' in London and that your excellent behavior was classified as 'correct and politically unobjectionable'. Don't get worried about it,

everything will go well with the 'Silent Woman!'"

Returned to Austria, Zweig dispels Strauss's own worries: "I never was plagued by fears regarding the 'Silent Woman'. The most essential part is finished: the work. Everything else we will leave to the future. Well—up to this day one pays homage to Mozart's 'Don Giovanni', although its good librettist, Da Ponte, was a genuine member of the clan of the brave Venetian Shylock, without doing damage to the work and its lasting fame in Germany. . . ."

In August, 1934, after Zweig had sketched ideas for "Friedenstag" and "Capriccio", Strauss wrote: "It might be a good idea that we don't speak



Richard Strauss

a single word about our future collaboration. In case someone asks me, I will answer: 'I don't work on anything, I have no more librettos at my disposal'. In a few years, when our works are finished, the world most probably will show a different face."

When Zweig tried to interest Strauss in the Swiss poet Robert Faesi, Strauss rejected his drama "Opfergang", remarking jokingly to his friend: "With your permission, I'll stick to Stefan Zweig". A few months later he lamented: "If you now leave me in the lurch, I will have to lead the life of an unemployed, sick private man. Please believe me: even if you offer your generous help, the writer who could furnish me with a good libretto does not exist!"

### A Secret for Two

Strauss continues to tell Zweig about his discussions with Goebbels and Göring. The composer informed them that he had not found a single librettist except his "only Hofmannsthal". "Why worry about problems that will exist no longer in two or three years? Everything will remain a secret between us two until the time comes that we can tell the world. . . . I also wanted to suggest to Dr. Goebbels that he propose a contest for an operatic libretto! We could see the fruits. . . . And if the minister on top of all this had to read all entries—God help him!"

Zweig, somewhat uncertain about the possibility of a stage performance of the "Silent Woman" writes: "We are living in unsettled times changing from one week to the next, and we have to get used to blotting out the word 'security' from our vocabulary!" Again the author tried to interest Strauss in other writers, this time in Alexander Lernet-Holenia and Joseph Gregor, both of which Strauss rejected, assuring Zweig of his unwavering faithfulness towards him. In the

pre-Christmas season of 1934 he writes: "I utilize this boring time to compose an Olympic Hymn for the proletarians—I, the dedicated enemy and despoiler of sport. Indeed: laziness is the cause of all evil." Somewhere else Strauss adds the following P.S. to a letter: "Please give it up, once and for all, recommending another writer to me!"

Affairs came to a climax when the Gestapo opened and confiscated a letter which Strauss, on June 17, 1935, had directed to Zweig. It contained passages which necessitated an immediate visit of high party officials to the Strauss villa where the composer was given curt permission to "resign" from his office as president of the Reichsmusikkammer. The Saxonian Reichsstatthalter submitted a photostat of this letter which Strauss had addressed to "the Jew Stefan Zweig" for the personal perusal of Adolf Hitler.

Willi Schuh, in providing additional material pertaining to this incident, publishes a memorandum jotted down by Strauss, on July 10. It contains the following noteworthy comment: "Since Bach's time, we compose all that is in the realm of our individual talent, and are Aryans and Germans without paying special attention to it. One can hardly call this high treason, although in the case of Mozart and in my own, non-Aryans have written the texts." In one of Strauss's little gray and blue school-notebooks another entry was found: "I was accused of being a servile, selfish anti-semitic, when, on the contrary, I declared again and again in front of influential persons that I condemned the anti-Jewish hate campaign of Streicher and Goebbels, holding it a disgrace to German honor. . . . I confess openly that I have benefited by so much furtherance, so much sacrificial friendship, generous help and also artistic stimulation of Jews, that ingratitude on my part would be almost a crime. Of course, I had several enemies in the Jewish press too; on the other hand, my relationship to Gustav Mahler can be called a cordial one. My worst and most malevolent adversaries were 'Aryans'. I name only Perfall, Oscar Merz [a Munich critic], Theodor Göring [a music writer], Felix Mottl, Franz Schalk, Weingartner, and the entire press connected with the [National Socialist] Party, *Völkischer Beobachter*, etc."

### "Smaller Martyrdom"

Strauss states that while "The Silent Woman" was slated for its Dresden premiere "the anti-semitic bomb exploded all around after the attack of a certain Will Vesper in 'Freiheitskampf'." At that time, Strauss, who conducted his first "Parsifal" in Bayreuth, met with Goebbels. Strauss wrote: "It may have been of some significance that I, in the house of Wagner, the great martyr, had to endure my own smaller martyrdom." Anyway, Strauss and Goebbels decided to send Hitler the score of the opera. The minister observed casually that he was able "to muzzle all newspapers", but he could not guarantee that "no tear-gas bombs would be thrown at the premiere". In conclusion, Goebbels stated that there should be no further difficulties about the first performance, if Hitler approved of the opera, aside from the fact that its libretto was written by "an unpleasantly talented Jew".

Strauss writes: "And so it came to pass: the work alone has won, although Hitler and Goebbels did not attend the premiere. In the city hall, State Commissary Hinkel made a warm speech. But it is a saddening

time when an artist of my caliber has to ask a little boy of a cabinet member for permission what to compose and to perform and what not to. Now, I, too, belong to the nation of the servants and the waiters—and I almost envy my persecuted Stefan Zweig, who refuses definitely to work with me, either openly or secretly, as he does not want to get 'special treatment' by the Third Reich. . . . My lifework seems to have reached its end completely with the 'Silent Woman'. On the other hand, I could have created much more and, as I believe, it would not have been entirely worthless. What a pity!"

The new opera, conducted by Karl Böhm, and with Maria Cebotari and Friedrich Plaschke in leading roles, was warmly acclaimed at its premiere. There was an incident, however, a couple of days before the first performance that again showed Strauss's strong feeling for Zweig. While playing cards with some Dresden friends, he was shown the printed bill. The program read: "From the English of Ben Jonson". Stefan Zweig's name was omitted. "Strauss got his famous red head"—Friedrich Von Schuch, the noted conductor's son, recalls—"and threatened to leave Dresden immediately unless Zweig's name as the author of the libretto were included at once". His wish was granted, yet

the opera "disappeared" from the repertoire after three performances, undoubtedly upon "higher order . . .".

The correspondents became very cautious in not prolonging their exchange of letters, inasmuch as strictest censorship in Germany made it imperative for both not to run into further trouble. In his last letter addressed to Zweig, Strauss writes: "I mail this letter in Tyrol, and I entreat you not to write me any more across the German border, because all mail is being opened. Just sign your letters Henry Mor—and I will sign mine Robert Storch. It would be advisable to use special messengers to exchange our mail. . . ." (Strauss had used the fictitious name of Robert Storch in his opera "Intermezzo" where he portrayed himself in the figure of Storch).

Aside from a last note mailed in London, in which Zweig displays again his highest regards for Strauss, historic events made any further correspondence impossible. An artistic friendship that developed most felicitously despite unforeseen political handicaps was finally trampled to death by the ruthless dictatorial regime that silenced Strauss for many years and caused the tragic end of Zweig, who took his own life in exile. —Robert Breuer

## Deathless Tenor

**Caruso: His Life in Pictures.** By Francis Robinson. With Caruso Discography by John Secrist. 160 pages. New York: The Studio Publications, Inc. in association with Thomas Y. Crowell Company. \$6.50.

This amazing collection of pictures, assembled over many years, is accompanied by a narrative that is both vivid and delightfully informal. Francis Robinson, who has been an assistant manager of the Metropolitan Opera since 1952, has been an uninhibited Caruso fan since his boyhood.

Although he never heard or saw the great tenor, he had been fascinated by his recordings even before Caruso died. And this book is eloquent witness to his affection for both the man and the artist; it is more informative, more searching than much that has been written by those who were intimate with him in life.

Through the assistance of the Caruso family and others, Mr. Robinson has been able to include valuable material never before published, including a heartbreaking letter that Caruso wrote his brother from New York on Feb. 1, 1921, that begins: "From the day of Christmas until today I have suffered nothing but torture." Seven months later he was dead, in Naples, where he had been born on Feb. 25, 1873, the 18th of 21 children, and the first to live past infancy.

The book has great historical value. How incredibly remote the pictures seem, even though many of us were already born when they were taken! And Mr. Robinson has wisely con-

sidered nothing too unimportant or too personal to omit. Among the most delightful things of this sort scattered through his pages is Caruso's phonetic version of our national anthem, which begins: "O seiken iu sii bai dhi dons erli lait."

The discography by John Secrist is a vital element, for in Caruso's superb recordings he lives on for all of us. Mr. Secrist owns the only complete set of Caruso's published recordings in existence.

Not merely for opera-lovers but for everyone this book should provide many hours of pleasure. —R. S.

## Books Received

(More detailed reviews of some of these books will appear in later issues of *MUSICAL AMERICA*.)

**How to Teach Music to Beginners.** By Elizabeth Newman. (Carl Fischer. \$3.50). A progressive, comprehensive course of instruction in the basic principles of music for children past kindergarten age or for older beginners. 152 pp.

**Metropolitan Opera Annals.** First Supplement: 1947-1957. Compiled by William H. Seltsam. Foreword by Rudolf Bing. (H. W. Wilson Co. \$3.50). Complete details about every performance given at the Metropolitan during the past decade. Illustrated. 115 pp.

**The Magic Baton.** Toscanini's Life for Music. By Filippo Sacchi. (Putnam. \$3.75). A detailed account of the famous conductor's life and career by a man long acquainted with him, his family and his friends. 224 pp. illustrated.

**Fourscore Classics of Music Literature.** By Gustave Reese. (Liberal Arts Press. \$1.25). A guide to selected original sources on theory and other writings on music not available in English, with descriptive sketches and bibliographical references. 91 pp.

**Dictionary of Hymnology.** By John Julian. (Dover. Two volumes. \$15). A monumental work of scholarship covering the origin and history of Christian hymns of all ages and na-

tions, up to and including the early years of the 20th century. An unabridged and unaltered reproduction of the second and last revised edition, published in a single volume in 1907. 1,768 pp.

**The Notation of Medieval Music.** By Carl Parrish. (Norton. \$7.50). The development of notation from the late ninth century, when the first written musical notation of Western Europe appeared, to the beginning of the 15th century. 228 pp. Illustrated.

**Vivaldi. Genius of the Baroque.** By Marc Pincherle. (Norton. \$4.95). The events of the composer's life and a consideration of his music, discussing Vivaldi as violinist, symphonist, composer of concertos, opera, and sacred music, and his influence on other composers, especially Bach. 278 pp. Illustrated.

**The Technique of Film Music.** By Roger Manvell and John Huntley. (Focal Press, Hastings House. \$9). The history of film music from the early piano-accompaniment "mood music" for the silent films to the modern specially composed orchestral score. 299 pp. Illustrated.

**Technique and Style in Choral Singing.** By George Howerton. (Carl Fischer. \$5). The author is dean of the School of Music, Northwestern University, and has trained amateur singers for public performances of many types under noted conductors. 201 pp.

**Samuel Pepys, Curioso.** By David G. Weiss. (University of Pittsburgh Press. \$5). An account of amateur

and professional music as Pepys viewed it and took part in it. 122 pp. **Techniques of Twentieth Century Composition.** By Leon Dallin. (Wm. C. Brown Co. \$3.50). A volume surveying a variety of 20th-century techniques and illustrating them with examples selected from divergent styles. 223 pp.

## Library Association Lists Publications

The American Library Association has announced the publication on Dec. 15 of a new compilation of cataloguing rules for the music library. The "Code for Cataloguing Music and Phonorecords" was compiled by a joint committee of the Music Library Association and the Division of Cataloguing and Classification of the American Library Association. Included are chapters on entry, descriptive cataloguing of music, cataloguing of phonograph records and rules for filing.

The association has also announced that in late December it will publish Anna Harriet Heyer's "Historical Sets, Collected Editions, and Monuments of Music". This bibliography lists every published collection of music of intrinsic or historical significance, including the definitive editions of individual composers. Information given includes contents, number of pages or volumes, as well as the usual bibliographic information, and there is a separate index of composers and general subjects. While primarily concerned with Western music, the book also covers many rare editions of Eastern music published in Europe and the United States.

Don't miss reading this revealing,  
highly praised new book about  
the great piano interpreter  
of Beethoven

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## ORCHESTRAS in New York

(Continued from page 235)

rather haphazard and hasty rendition by the orchestra did not help this listener to fully evaluate the instrumentation of the work, which contains elements of late Romanticism as well as essentially modern neoclassicism.

Eugenie Adamic, an eight-year-old girl, played the Haydn concerto with unabashed fluency, and displayed, in the rondo especially, a fine sense of rhythm and style. Playing a composition of her own as an encore, she



Whitstone Photo

### Enrico Leide and Eugenie Adamic

was—as children on the concert stage usually are—enthusiastically received by the audience.

Julia de Curtis, who sang works by Mozart, Verdi, and Bellini showed herself as an artist of secure delivery. She sounded best in her lower and middle register, with a velvety and well-carrying voice. The quality of her upper range was not as satisfying. She seemed to press for more volume, straining her voice, and thus giving it a certain rigidity and harshness.

—J. F. S.

### New York Philharmonic Concert Telecast

Carnegie Hall, Jan. 18—The second Young People's concert of the season by the Philharmonic had several novel features—Leonard Bernstein was the conductor-narrator for the first time (Thomas Schippers led the opener in the series), and the event was on CBS-TV for the first time.

Since the auditorium was sold out, the TV outlet was doubly welcome. It would have been a shame to deny thousands of youngsters in the New York area the opportunity to see and hear the dynamic Mr. Bernstein.

The program was developed on the theme, "What Does Music Mean?" In a conversational manner, Mr. Bernstein pointed out that "music is never about anything; it just is." He stated a number of times throughout the concert that fancy stories, "pictures" from

music were just so much wasted effort, that music was always "about F sharps and E flats." To illustrate his point, the personable narrator made up a story to go along with the Strauss "Don Quixote". Then he told the "real story".

To comment on the emotions that can be aroused by music, the orchestra played excerpts from the Fourth and Fifth symphonies of Tchaikovsky. A daring feature was the playing of a short piece by Anton von Webern. The children gave it more respectful attention than some of the adults at the Thursday evening performance. The only piece played in its entirety was the Ravel "La Valse".

—W. L.

### Leonid Kogan Makes New York Debut

Boston Symphony, Pierre Monteux conducting, Leonid Kogan, violinist. Carnegie Hall, Jan. 18, 2:30 p.m.:

"Grosse Fuge" (Weingartner arrangement) ..... Beethoven  
Excerpts from "Le Martyre de Saint Sébastien" ..... Debussy  
"Tod und Verklärung" ..... Strauss  
Violin Concerto ..... Brahms

On rare occasions, a critic has the happy task of writing nothing but praise; and this concert, which introduced the superb young Russian violinist Leonid Kogan to New York, was such an occasion.

Not only did Mr. Kogan play the solo part of the Brahms Concerto with a combination of inspired intensity, flawless technical execution, and mature perspective that marked him as one of the ablest violinists who has come this way for many years, but the Boston Symphony under Pierre Monteux provided an accompaniment that was just as exceptional. Throughout the afternoon, the orchestra played for the 83-year-old master of the baton with a beauty and heartfelt devotion that made each work on the program a revelation.

It needed no more than the first movement of the concerto to show us that Mr. Kogan has sure fingers, a rich, many-hued tone, and an extraordinarily firm sense of rhythm, flexible but never unstable. And how exquisitely he answered the oboe solo in the Adagio! The pitch was perfect, the tone was incandescent, the phrasing impeccable in taste. Nor do I remember ever having heard the Hungarian finale played with more verve and electrifying precision of fingers and bow. The audience gave the 34-year-old artist and the orchestra a prolonged ovation.

Mr. Monteux is one of the miracles of music. Well past four-score, he conducts with a plenitude of feeling, a firmness of technique, and a wisdom that leave one glowing after each con-



Will Rapport

### Pierre Monteux and Leonid Kogan

cert. The Debussy excerpts, consisting of the Prelude "The Court of the Lilies", and the "Dance of Ecstasy" and Finale, from Act I, were played with sumptuous tone and mystical sensuousness. And only from Bruno Walter have I heard an interpretation of the Strauss tone poem so noble, so exquisitely detailed, so compassionate.

But nothing on the program was more exciting than the performance of the sublime Beethoven fugue, in which one heard every voice, thanks to Weingartner's admirable version for orchestral strings and the inspired performance of Mr. Monteux and the orchestra.

—R. S.

### Russell Stanger In New York Debut

Stanger Chamber Orchestra, Russell Stanger, conductor. Town Hall, Jan. 19, 2:30:

Introduction-Aria-Presto ..... Marcello  
(Arr. by Ettore Bonelli)  
Divertimento in D major, K. 136. Mozart  
"Verklärte Nacht", Op. 4 ..... Schoenberg  
"Alleluia" and Fugue ..... Alan Hovhaness  
(First New York performance)  
Symphony No. 2, for String Orchestra ..... Honegger

Russell Stanger, a young musician of impressive gifts, made his New York debut leading 25 members of the Boston Symphony. Called the Stanger Chamber Orchestra, the group is made up of virtuoso string players. Two trumpeters, Roger Voisin and Armando Ghitalla, joined for the finale of the Honegger symphony.

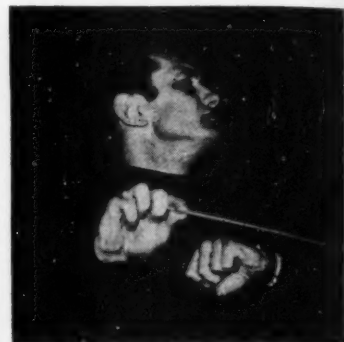
The quality of the performances was excellent. The playing was elegant and refined; the phrasing was polished and expressive; the sound was warm and colorful; the articulation, neat; the balances, thoroughly satisfying. It was ensemble playing of high technical finish.

Mr. Stanger's contribution was an igniting force that swept the Schoenberg to luminous heights. Despite much sentimentality in the piece, he projected an electric intensity. While his Mozart was delightfully engaging, it also had substantial vitality. Mr.

Stanger played it in a straightforward, joyous manner that had charm while not succumbing to the feminine "pitter-patter" approach. This young conductor has a musical imagination; he also is equipped with the technical means to get what he wants.

Alan Hovhaness' new work is deeply religious in feeling. The "Alleluia" is chorale-like and uses canonic devices with deliberate purpose. This could be more effective if the lack of harmonic change were not as deliberate. The Fugue is well-made and moves to an exuberant close. Mr. Stanger and his orchestra played it with rich-sounding affirmation.

—M. D. L.



Russell Stanger

### Gilels Completes Beethoven Cycle

Carnegie Hall, Jan. 19.—Emil Gilels, assisted by the Symphony of the Air, Alfred Wallenstein conducting, completed his Beethoven concerto cycle with the playing of the first three. The eminent Russian pianist brought a lighter touch to the C major and B flat than we have, perhaps, been accustomed to from the Beethoven "specialists".

Take the final movement of the C major, for example; as Mr. Gilels played it, there was nothing of the boorish beery peasant rollicking with jovial good spirits, it was all champagne. And how he made this music effervesce! Phrases were rounded off with the ease and grace of a kitten playing with a ball of yarn. Mr. Gilels approach was anything but sacrosanct, yet he made these early works sound as fresh as the day they were born. The demonic fury with which he tossed off the cadenza to the first movement of the B flat—a later addition to the concerto—was just the way Beethoven himself, by all accounts, might have played it.

Eschewing sportive virtuosity in his playing of the C minor, the Russian pianist gave this mighty work a massive, glowing, and soul-searching performance that brought cheers and bravos from a sold-out house. Mr. Wallenstein and the orchestra gave him good support.

—R. K.

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# OPERA at the Metropolitan

## La Bohème

Jan. 6.—Due to the indisposition of Daniele Barioni, Giulio Gari substituted as Rodolfo. He was obviously flustered with the sudden assignment. Nevertheless, he turned in an adequate performance.

Licia Albanese appeared for the first time this season as Mimì. It was a delicate, charming and sensitive por-



Licia Albanese as Mimì

trayal. Her phrasing was not merely musical; it was dramatically persuasive. One of her most affecting moments was the third act "Addio". It was deeply felt and most touching, as was her final scene.

Frank Guarrera was the experienced Marcello; Brenda Lewis, the hilarious Musetta. Thomas Schippers' conducting seemed to lack brio on this occasion, but there were many moments of moving sentiment in the orchestra. —M. D. L.

## La Forza del Destino

Jan. 8.—There were four changes of cast in this, the season's fourth and broadly shaped performance of "La Forza del Destino". As Padre Guardiano, William Wilderman made his debut at the Metropolitan; and Carlo Bergonzi, as Don Alvaro, and Mario Sereni, as Don Carlo, sang their respective roles for the first time with the company. In addition, Louis Sgarro was appearing for the first time this season in the brief role of the Marquis of Calatrava.

Mr. Wilderman's wide experience in opera served him well for this occasion. He began with a little tonal roughness, and the weight of his voice was somewhat overbalanced by Mary Curtis-Verna, as Leonora, in the scene before the church of the Madonna degli Angeli, but after his initial nervousness was over, he sang with tonal opulence and feeling for the text. His acting was dignified and always in character, though his facial make-up made him look more like Santa Claus than an Abbot.

The evening's vocal honors went to Mr. Bergonzi. His warm and caressing tone was a joy to hear, and his fortissimos, often bringing cheers from the audience, were as exciting as his pianissimos. Mr. Sereni's voice and acting seemed a little pale, though he showed he understood his part's basic format. With a few more performances under his belt, he should be completely convincing. As has been characteristic of her work in the past, Miss Curtis-Verna gave a distinguished and tasteful portrayal, and in

the last act she sang some truly ethereal pianissimos.

The remaining cast members were all familiar, including Fernando Corena, as Fra Melitone, and Belen Amparan, as Preziosilla. Fritz Stiedry conducted with his usual authoritative manner. —F. M., Jr.

## Der Rosenkavalier

Jan. 9.—Laurel Hurley took over the role of Sophie for the first time at the Metropolitan in this performance and Mildred Miller the role of Octavian for the first time this season. Together with Lisa Della Casa, as the Marschallin, and Otto Edelmann, as Baron Ochs, they headed a highly satisfactory cast in a performance superbly conducted by Karl Boehm.

Miss Miller was a most handsome Octavian, full of the ardor of youth, almost boyish, and adopting Mariandl's masquerade with a restraint that increased its comic effectiveness. There was a fresh, unblemished glow to her voice and a purity of intonation that made her contributions to the final trio and duet faultless.

As might have been expected, Miss Hurley was a thoroughly delightful Sophie. The character's various emotions and facets—ecstasy, rebelliousness, occasional bourgeois commonness, timidity—were fully comprehended and conveyed. The voice was always lovely and frequently ravishing in Sophie's exquisite, high-lying phrases. With Miss Miller she made the final duet seem perfection itself.

Margaret Roggero, singing the role for the first time at the Metropolitan, was a most engaging Annina, a graceful figure in the waltz scene at the end of Act II, and she brought a rich, sizable voice to the music.—R.A.E.

## Orfeo ed Euridice

Jan. 10.—Lucine Amara sang Euridice for the first time at the Metropolitan in this performance. It was a role that showed off the gifted young American soprano to advantage. Her voice, with its gleaming warmth, moved serenely and eloquently through Gluck's noble music, taking on small touches of color in the more poignant phrases. She made an appealing, womanly figure, dignified yet pliant in bearing, in the stylized action allotted to her. In other respects the performance was dominated by Alicia Markova's exquisitely radiant dancing. Risë Stevens was again heard as Orfeo; Emilia Cundari as Amore; Mildred Allen and Helen Vanni as the Happy Spirits. Max Rudolf conducted. —R.A.E.

## Le Nozze di Figaro

Jan. 11, 2:00 p.m.—At this performance, the season's third and the broadcast matinee, two members of the cast made their first appearances of the season in their roles: Hilde Gueden, as Susanna, and Giorgio Tozzi, as Figaro. Both are expert Mozartians. Mr. Tozzi's Figaro is growing more volatile and colorful with each season, and he always sings well—I have never heard a poor performance from him. Miss Gueden's crystalline tones were a benison to the ear, both in her solo arias and in the ensembles. The "Sull'aria", with Lisa Della Casa as the Countess, was exquisite.

But the whole opera was performed

with the utmost finish and refinement, thanks to Erich Leinsdorf, who worked wonders with orchestra and singers alike. The otherwise familiar cast included Mildred Miller, as Cherubino; George London, as Count Almaviva; Regina Resnik, as Marcelina; Mildred Allen, as Barbarina; Fernando Corena, as Don Bartolo; and in other roles, Madeline Chambers, Helen Vanni, Norman Kelley, Gabor Carelli, and Lorenzo Alvary. The ballet, too, was again in best form. —R. S.

## La Traviata

Jan. 11.—There were two last-minute substitutions at this performance: Giulio Gari for the indisposed Flaviano Labo and Mario Sereni for the indisposed Robert Merrill. Mr. Gari did some fine singing as Alfredo; Mr. Sereni, while his Germont père was more convincing than it had been earlier this season, still tended to sing sharp. The conductor, Fausto Cleva, was flexible and sympathetic throughout.

This performance marked Licia Albanese's first appearance as Violetta this season. Violetta has always been one of her most memorable achievements. Now, after more than 20 years of performing the role, she brings us a characterization so refined and mature, yet so fresh and spontaneous, as to convince the most Proustian skeptic of true love. It was

a kind of dramatic projection that chilled one with a sense of reality.

At the conclusion the entire audience cheered. —M. D. L.

## La Forza del Destino

Jan. 13.—A capacity audience of 3,600 persons attending this Monday evening subscription performance of "La Forza del Destino" were witnesses to more tragedy than they anticipated when Pietro Cimara, associate conductor of the Metropolitan Opera, who was conducting for the first time this season, suffered a stroke at the beginning of the second scene in Act I.

Walter Hagen, a violinist in the orchestra who had gone to the aid of Mr. Cimara, took over the conductorial duties and kept the scene going until Kurt Adler, chorus master, arrived to finish the act. During intermission, Rudolf Bing announced that Mr. Cimara, gravely ill, had been rushed to a hospital, and that Fritz Stiedry, summoned from his home, would conduct the remaining two acts of the opera.

That the opera went off without a hitch—not a beat was lost—speaks well not only for the alertness of Mr. Hagen, who had never conducted before, but for the Metropolitan's efficient organization to cope with emergencies. This was probably the first time in operatic history that four con-

(Continued on page 240)



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## OPERA at the Metropolitan

(Continued from page 239)

ductors led a single operatic performance. Right from the start, Mr. Cimara had set the pace for an inspired performance, and it remained just that throughout.

Kurt Baum, a last-minute replacement for the indisposed Flaviano Labò, was in top form, vocally and histrionically. Zinka Milanov, singing her familiar role of Leonora, outdid herself in the beauty, variety and brilliancy of her vocal accomplishments. William Wilderman, in the role of Padre Guardiano, brought a simple, kindly dignity to the character. A tall, spare figure with flowing white hair and pointed beard, he looked every inch the patriarchal friar. Although his singing was somewhat monochromatic, his voice had a fitting priestly gravity.

Gerhard Pechner, as Melitone, and Alessio De Paolis, as Trabucco, gave noteworthy performances of the buff roles. Louis Sgarro was a princely Marquis of Calatrava, if less satisfying as a vocalist, while Mario Sereni was a more convincing Don Carlo in his singing than he was as an actor. Belen Amparan (Preziosilla), Madeleine Chambers (Curra), and George Cehanovsky (A Surgeon) were the well-cast members in other roles.

—R. K.

### La Bohème

Jan. 16.—This performance marked the first appearance of Patrice Munsel as Mimi at the Metropolitan Opera. Her tasteful musicianship and vocal control asserted themselves fully after



Louis Melancon

Patrice Munsel as Mimi

the nervous first act. Dramatically, she sometimes lacked sufficient authority, but moved easily and presented a pleasing and believable appearance in the role. In the final act, Miss Munsel's portrayal of the dying girl was magnificently done; her pianissimo tones, dying away as she drifted into her final slumber, created a memorable impact.

At first, Daniele Barioni's voice seemed not to possess its full plasticity. But it was employed to good advantage in the Act III duet with Mimi, and henceforth he sang with increased effectiveness. Frank Guarera was an able Marcello, Clifford Harvuot a sonorous Schaunard, Nicola Moscona an effective Colline. As Musetta, Brenda Lewis acted and sang with wonderful vivacity. The cast also included Lawrence Davidson (Benoit), Robert Nagy (Parpignol), Lorenzo Alvary (Alcindoro), and Ezio Flagello (A Sergeant). Under Thomas Schippers' direction the orchestra was of almost magical effect, so delicate were the shadings, so sweet was the sound.

—D. B.

### Der Rosenkavalier

Jan. 18.—At this performance, the season's fifth, Eleanor Steber took the role of the Marschallin for the first time this season, and Nicolai Gedda was heard for the first time at the Metropolitan in the role of the Italian tenor.

Miss Steber had performed the tremendously difficult and brilliant title role of Samuel Barber's "Vanessa" at the world premiere only three nights previously, so that it was understandable that she husbanded her resources at this performance. It was in the last act, in the glorious trio, that the familiar Steber voice came through in all its silvery radiance. Dramatically, too, she was at her best in this act.

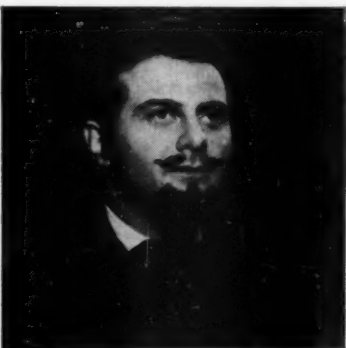
Brief though it is, the role of the Singer in "Der Rosenkavalier" is supremely demanding. (The Hamburg Opera once approached Caruso to do it and desisted only when his fee proved too high for its resources.) I have never heard it sung with greater elegance or command than Mr. Gedda brought to it. Karl Boehm, who again conducted, should have given him a bit more leeway in tempo.

The rest of the cast was familiar, including Otto Edelmann, Mildred Miller, Laurel Hurley, Ralph Herbert, and a host of others, all excellent.

—R. S.

### Lucia di Lammermoor

Jan. 20.—This was an uninspired, sleepy Monday evening, depending a little too heavily on the "easy listening" of the Donizetti score. There was



Sedge Le Bang

Daniele Barioni as Rudolf

little fervor, and the small flame of passion and terror remaining threatened several times to smolder out completely.

The point of interest in this performance was Flaviano Labò, who sang the role of Edgardo for the first time at the Metropolitan. Although he was hampered in his dramatic realization by the lethargic atmosphere, his tenor voice was nonetheless—in the first two acts especially—a delight to the ear. Clean and remarkably brilliant in timbre, it was well controlled and had pliancy and warmth. Especially in the farewell of the first act—"Verranno a te sull' aure"—his voice gave us all the lyricism and characteristic coloring of genuine Italian opera singing. In the third act, it did not quite have the same splendor, and, though still an admirable instrument, showed slight signs of fatigue.

The rest of the cast included Mattiilda Dobbs as Lucia, Mario Sereni, Thelma Votipka, Nicola Moscona, Charles Anthony, and Robert Nagy. Mr. Cleva in the pit had plenty

to do to hold the performance together.

—J. F. S.

### Other Performances

In the performance of "Tosca" on Jan. 19, Walter Cassel made his first appearance this season as Scarpia. Lorenzo Alvary sang his first Angelotti of the season at the same performance.

### Flaviano Labò Signed by Mertens

Flaviano Labò, tenor who made his Metropolitan Opera debut on Nov. 29, 1957, has signed a management contract with Andre Mertens, vice-president of Columbia Artists Management, and will make recital and orchestral appearances in the United States during the 1958-59 season.

Mr. Labò, who made his operatic debut as Cavaradossi in "Tosca" at Piacenza in 1954, sang also at lead-



Flaviano Labò

ing Italian opera houses, the Maggio Musicale in Florence, and the Teatro San Carlo in Naples. Outside of Italy he has made guest appearances in France, Spain, Germany, Portugal, Belgium, Austria, and Switzerland. At the Metropolitan Opera he was heard in leading tenor roles in "La Forza del Destino", "Tosca", "La Traviata", and "Lucia di Lammermoor". Mr. Labò, who records for London ffr is scheduled to make his La Scala debut in the spring of 1958.

### NATS Names Singer of the Year

Kansas City, Mo.—Beth Ann Hood, contralto, from New York City, was the winner of the third annual "Singer of the Year" award of the National Association of Teachers of Singing.

Finals of the contest were held at the Hotel President during the NATS Annual Convention, Dec. 27 to 30, 1957, following elimination contests conducted in eight regions of the country during November.

John Brownlee, director of the Manhattan School of Music, and president of the American Guild of Musical Artists, was speaker at the annual banquet.

Dale V. Gilliland, Ohio State University, was elected president of NATS for the 1958-59 term, succeeding E. Clifford Toren, Northwestern University.

### Max Jacobs To Lead Anniversary Concert

At its 56th anniversary concert, to be held at the New York City Center in March, the Young Men's Symphony Orchestra will present an all-American program conducted by Max Jacobs.



Melissa Hayden and some of the campaigners in "Stars and Stripes"

## New York City Ballet

City Center, Jan. 8.—George Balanchine has given us another masterpiece, "Gounod Symphony", which had its world premiere on Jan. 8 by the New York City Ballet, with Maria Tallchief and Jacques d'Amboise as the leading soloists. It forms a contrasting companion piece to Balanchine's brilliant choreographic setting of Bizet's Symphony in C, but this new work (set to Gounod's First Symphony, in D major) is quite different in style and mood, more lyric, more subtle, and actually more technically demanding, although the average spectator would probably assume just the opposite.

Never has Balanchine used his consummate virtuosity as a choreographer with finer taste or deceptive ease than here. Despite some characteristically labyrinthine combinations, especially in the third and fourth movements, the emphasis throughout in "Gounod Symphony" is upon line, flow, and classic beauty of style. It is precisely the type of work to emphasize the greatness of Miss Tallchief, who comes as close to perfection in her movement as any dancer of our day.

The gestures of French composers of the mid-19th century toward symphonic writing were touchingly naive, but disarmingly pretty and charming. Bizet's Symphony in C, with its Schubertian freshness and voluptuous slow movement, was composed in 1855, when he was 17. Ironically enough, it had to wait until 1935 to be unearthed and performed, since when it has made its way around the world.

Gounod was 37 when he composed his Symphonies in D major and E flat major, also in 1855. (Bizet, in fact, made a piano duet arrangement of Gounod's First Symphony only a few months before he composed his own symphony.) Although the Gounod symphonies possess the same melodic and harmonic bouquet, and the same delightful transparency of structure as the Bizet, they, too, were long forgotten. Howard Shanet and the Columbia University Orchestra introduced the First Symphony to the United States as recently as 1955, and Thomas Scherman and the Little Orchestra Society introduced the Second in October of that same year.

The cast of "Gounod Symphony" is large and the stage patterns are both elaborate and ingenious. It is difficult to perform the work properly on the City Center stage, and the company will need time to work smoothly into the choreography, but even at the premiere the dancers looked handsome and moved elegant-

ly. Karinska's bright costumes are a triumph of harmony, stylishness, and period evocation, and Horace Armistead's setting, designed originally for Anthony Tudor's "Lilac Garden", suits this new ballet to perfection.

Most bewitching of the four movements of the ballet is the second, with a miraculous pas de deux for Miss Tallchief and Mr. d'Amboise. As usual, the ballerina gets the lion's share of the choreography, but Mr. d'Amboise partnered gallantly and did his few solo bits carefully, if not with his usual élan.

As for Miss Tallchief, she made music with every movement and position. Technique was completely swallowed up in a transcendent performance that was most compelling in its subtlety and quietest phases. Leon Barzin and the orchestra were also in best form.

The rest of the program was made up of superb performances of Balanchine's "Allegro Brillante", with Melissa Hayden and Nicholas Magallanes in leading roles; Francisco Moncion's "Pastorale", with Allegra Kent, Roy Tobias, and Mr. Moncion; and Robbins' "Fanfare".

### "Stars and Stripes"

George Balanchine is never more ingenious than when he is dealing with a theme that would lead nine choreographers out of ten to disaster. And his latest work, "Stars and Stripes", which had its world premiere on Jan. 17, using music by John Philip Sousa and resplendent with patriotic motifs in its style, costumes, and decor, is a supreme example of how well potential clichés can be handled by a master.

In the first place, Balanchine has been careful to keep everything well within the framework of traditional ballet, in spite of the theme and musical background. Hershy Kay has arranged and adapted the Sousa marches and other music to balletic purposes with great skill. Very wisely, he has not tried to adhere to all rigidly to the originals but has altered the music wherever necessary. In fact, in the fourth section of the work he has succeeded in the seemingly impossible task of fashioning a workable accompaniment for a classical pas de deux from Sousa's "Liberty Bell" and "El Capitan" marches! The secret is in the freedom with which he has used his material, without totally obscuring it.

Karinska's costumes are as bright as a circus and as elegant as a fashion show; and David Hays's scenery does not fight with them, but provides an equally starred and striped background. "Stars and Stripes", which Balanchine has called "a ballet in five

campaigns", is dedicated to the memory of the late Fiorella H. LaGuardia (one of the greatest mayors New York has ever had) who would probably have enjoyed it hugely.

The peak of the choreography is the Fourth Campaign, a transcendently virtuosic pas de deux for Melissa Hayden and Jacques d'Amboise, in which Miss Hayden achieves the impossible not once but half a dozen times. Whiplash speed, hair-line timing, steely strength, and bravura style are all challenged to the utmost in the adagio and in her solo variations. Mr. d'Amboise gets off more easily (as the man almost always does in Balanchine choreography) but he has abundant opportunity to shine.

The First Campaign is for a group of girls, who never literally become drum majorettes but who start and prance like them in balletic terms. The boys (in gaudy uniforms with feathered hats) have a field day in the Second Campaign. The Third has Diana Adams as soloist in another complex "routine"; and the Fifth is a massed display of characteristic Balanchinian intricacy and flawless integration. Leon Barzin conducted with fitting animation. "Stars and Stripes" is an admirable end-piece and although it will probably not bear the frequent re-seenings that others of Balanchine's works in this genre can, it is unquestionably a hit.

—Robert Sabin



Foto A. Villani and Figli

Fernando Corena

## Corena Joins Mertens Roster

Fernando Corena, bass who has been a member of the Metropolitan Opera since his debut as Leporello in "Don Giovanni" in 1954, has signed a management contract with Andre Mertens, vice-president of Columbia Artists Management. He is scheduled to make recital and orchestral appearances in the United States during the 1958-59 season. Mr. Corena has sung at many of Europe's major opera houses, and at the Edinburgh and Salzburg Festivals.

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# Annual Survey of American Cities

## Chicago

By HOWARD TALLEY

**Chicago Symphony**, 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: Fritz Reiner. Conductor, young people's concerts: Samuel Antek. Director, symphony chorus: Margaret Hillis. President: Eric Oldberg. Manager: George Kuyper. Orchestra Hall, 2,582. Twenty-eight pairs of subscription concerts on Thursday evenings and Friday afternoons, beginning Oct. 17; twelve subscription concerts on the second and fourth Tuesday afternoons of the month, beginning Oct. 22; thirteen popular concerts on Saturday evenings, beginning Oct. 26; two series of young people's concerts, beginning Oct. 15; ten Monday evening concerts in Milwaukee; three concerts at Ann Arbor, Mich., March 2, Toledo, Ohio, March 3, Columbus, Ohio, March 4.

Guest conductors: Leopold Stokowski, Jan. 2-3, 9-10; Carlo Maria Giulini, Jan. 14, 16-17, 23-24, 28, 30-31; Eugene Ormandy, March 6-7, 11; Bruno Walter, March 13-14. Guest conductors for the Saturday evening concerts: Samuel Antek, John Weicher. Mr. Reiner will conduct five of these concerts.

Subscription series soloists will include: Yehudi Menuhin, Oct. 24-25; Rudolf Firkušny, Nov. 12, April 17-18; Philippe Entremont, Nov. 14-15; Joseph Fuchs, Nov. 21-22, 26; Robert Casadesu, Nov. 28-29; Janos Starker, Dec. 5-6; Zino Francescatti, Dec. 12-13; Louis Kentner, Dec. 19-20; Adele Addison, Russell Oberlin, David Lloyd, Donald Gramm, with Apollo Musical Club chorus, in "Messiah", Dec. 26-27; Emil Gilels, Feb. 6-7; Clara Haskil, Feb. 11, 13-14; Christa Ludwig and Richard Lewis, Feb. 25, 20-21; Roberta Peters, Feb. 27-28; Vronsky and Babin, March 13-14; Geza Anda, March 20-21, 25; Zadel Skolovsky, March 27-28; Leonie Rysanek, Maureen Forester, Eugene Conley, Giorgio Tozzi, with Chicago Symphony chorus, in Verdi's "Requiem", April 3-4, 8.

**Lyric Opera**, 20 N. Wacker Dr. General Manager: Carol Fox. President of the Board: Leonard Spacek. Civic Opera House, 3,625. Thirty performances of fourteen operas, beginning Oct. 11. Conductors: Bruno Bartoletti, Gianandrea Gavazzeni, Leo Kopp, Tullio Serafin, Georg Solti.



Kaufmann-Fabry Photo

### Chicago Civic Opera House

Artistic personnel includes sopranos: Anita Cerquetti, Jeanne Diamond, Eileen Farrell, Eva Likova, Anna Moffo, Sylvia Stahlman, Eleanor Steber, Renata Tebaldi; mezzo-sopranos: Patricia Fraher, Ardis Krainik, Irene Kramarich, Rosalind Nadell, Giulietta Simionato, Claramae Turner; tenors: Jussi Bjoerling, Mariano Caruso, Leslie Chabay, Alvinio Misciana, Mario del Monaco, Giuseppe di Stefano, Brian Sullivan, Richard Tucker, Andrea Velis; basses and baritones: Carlo Badioli, Ettore Bastianini, Walter Berry, Boris Christoff, Andrew Foldi, Tito Gobbi, Lloyd Harris, Bernard Izzo, Cornell MacNeil, Miles Nekolny, Henri Noel, Aldo Protti, Kenneth Smith, William Wilderman, Jonas Vaznelis. Ballet mistress and choreographer: Ruth Page; prima ballerina: Maria Tallchief; solo dancers: Barbara Steele, Kenneth Johnson. Repertoire: "Otello", "La Bohème", "Mignon", "Manon Lescaut", "Cavalleria" and "Pagliacci", "Andrea Chenier", "La Gioconda", "Marriage of Figaro", "Adriana Lecouvreur", "Masked Ball", "Tosca", "Don Carlo", "Lucia di Lammermoor".

**Ravinia Festival**, Ravinia Park, Highland Park. 231 S. LaSalle St. Auspices: Ravinia Festival Association. Chairman: Howell W. Murray. Eight weeks of summer symphony concerts, with soloists, by Chicago Symphony, under guest conductors; other musical and cultural attractions, beginning in late June.

**Grant Park Symphony**, 425 E. 14th Blvd. Auspices: Chicago Park District. Managing director: Walter L. Larsen. Grant Park Bandshell, approximately 80,000. Eight weeks of concerts, with guest conductors and soloists, beginning late in June. Symphonic programs on Wednesday and Friday evenings; operas and operettas in concert form, and other special programs, on Saturday and Sunday evenings.

**Allied Arts Corporation**, 20 N. Wacker Drive. Managing director: Harry Zelzer.

**Allied Arts Music Series**. Orchestra Hall, 2,582. Florence Festival Orchestra, Oct. 27; Dorothy Maynor, Nov. 3; Nathan Milstein, Dec. 8; George London, Feb. 16; Original Don Cossack Chorus and Dancers, Feb. 23; National Symphony, with Isaac Stern as soloist, March 2; Jussi Bjoerling, March 16; Minneapolis Symphony, with Alexander Brailowsky as soloist, April 20.

**Allied Arts Piano Series**. Orchestra Hall, 2,582. Grant Johannesen, Nov. 10; Andre Tchaikovsky, Nov. 24; Rudolf Serkin, Dec. 1; Claudio Arrau, Jan. 5; Daniel Barenboim, Jan. 19; Friedrich Gulda, March 9; Jorge Bolet, April 13.

**Zelzer Concert Series**. Orchestra Hall, 2,582. Elisabeth Schwarzkopf, Nov. 25; Boris Christoff, Dec. 7; Mischa Elman, Jan. 18; Virtuosi di Roma, Feb. 8; Chicago Symphony, Andre Kostelanetz conducting, Eugene List as soloist, Feb. 22; Nicolai Gedda, April 12; winners of Society of American Musicians voice and violin auditions, date to be announced.

**Allied Arts Dance Series**. Civic Opera House, 3,625. Jose Greco and his Spanish Dancers, Feb. 9; American Ballet Theatre, Feb. 16; Iva Kitcheil, March 16; Ballet Russe de Monte Carlo, April 13.

**Bertha Ott Concert Management**, 306 S. Wabash Ave. Orchestra Hall, 2,582; Myra Hess, March 4. Fullerton Hall, 473. Sada Beneditto, Oct. 13; Lewis Moore, Oct. 20; Gary Towlen, Nov. 17; Carlos Montoya, Nov. 22; Peggy Smith, Jan. 28; Amadeo Bacci, March 21; Paul B. Carlson, April 22; winners of Society of American Musicians auditions, May 18. Rockefeller Memorial Chapel, 1,800. Herman Taylor, Nov. 24.

**Howard R. Will Concert Management**, 332 S. Michigan Ave. Midwest representative for independent concert managements of New York City: Clebanoff Sinfonietta, Oct. 10.

**Chicago Business Men's Orchestra**, 410 S. Michigan Ave. Conductor: Herbert Zipper. President: Paul A. Semrad. Business manager: Merle T. Jennings. Orchestra Hall, 2,582. Three concerts, Nov. 22, Feb. 7, Beethoven's "Fidelio" in concert form, May 3.

**Civic Orchestra**, 220 S. Michigan Ave. Auspices: Chicago Orchestral Association. Conductor: John Weicher. Manager: George Kuyper. Orchestra Hall, 2,582. Concert dates to be announced.

**Youth Orchestra of Greater Chicago**, 115 S. Wabash Ave. Conductor: Désiré Defauw. Assistant conductor: Dudley Powers. President: Russell H. Matthias. Secretary: Mrs. Ed-

gar Welborn, 1585 Ridge Ave., Evanston. Orchestra Hall, 2,582. Two concerts: Nov. 29 and late in April.

**Community Symphony of Chicago**, 33 S. Clarke St. Conductor: Leon Stein. President: Bernard Goldblatt. Thorne Hall, 850. Three concerts, with soloists: Dec. 15, March 23, May 18.

**Oak Park-River Forest Symphony**, 228 N. Lombard Ave., Oak Park. Conductor: Milton Preves. Secretary: Mrs. Henry M. Bullard. Oak Park-River Forest High School Auditorium. Concert dates to be announced.

**Chicagoland Music Festival**, 435 N. Michigan Ave. Auspices: Chicago Tribune Charities, Inc. Director: Philip Maxwell. Musical director: Henry Weber. Choral director: Edgar Nelson. Soldiers' Field, 80,000. Twenty-ninth festival concert, late in August.

**Chicago Park District Opera Guild**, 425 E. 14th Blvd. Auspices: Chicago Park District. Musical director: Silvio Insana. Managing director: Walter L. Larsen. Opera workshop performances, October-May; sum-

(Continued on page 286)

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## Philadelphia

By EUGENE B. MOORE

**Philadelphia Orchestra**, 1910 Girard Trust Bldg. Auspices: Philadelphia Orchestra Association. Conductor: Eugene Ormandy. Assistant conductor: William R. Smith. President: C. Wanton Balis, Jr. Manager: Donald L. Engle. Academy of Music, 3,004. Twenty-eight pairs of Friday afternoon-Saturday evening concerts; ten Monday night concerts; four students concerts; five children's concerts (William R. Smith, conductor); three Pension Foundation concerts and one special convention concert.

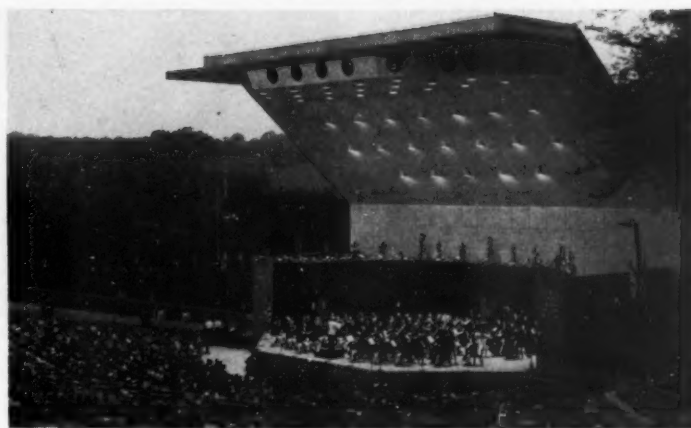
Guest conductors: Erich Leinsdorf, Feb. 7 and 8; Paul Kletzki, Feb. 14, 15 and 17; Franz Allers, Feb. 23 (Pension Foundation concert) Igor Markevitch, Feb. 28 and March 1; Fritz Reiner, March 7, 8 and 10; William E. Smith, March 14 and 15.

Soloists: Agi Jambor, Nov. 1 and 2; Zino Francescatti, Nov. 8, 9 and 18; Louis Kentner, Nov. 15 and 16; Thomas Brockman, Nov. 29 and 30; Birgit Nilsson, Dec. 6, 7 and 9; Lorne Munroe, Dec. 13 and 14; Camilla Wicks, Dec. 20 and 21; Marilyn Costello and William Kincaid, Dec. 27, 28 and 30; Rudolf Firkusny, Jan. 3 and 4; Clara Haskil, Jan. 10 and 11; Emil Gilels, Feb. 21 and 22; Jacob Krachmalnick, March 14 and 15; Isaac Stern, March 21 and 22; Rudolf Serkin, March 25 (Pension Foundation concert), 28, 29 and 31.

Special programs: Concert version of Strauss' "Fledermaus" with Hilde Gueden and other artists from the Metropolitan Opera Association and the New York City Opera, Dec. 5; gala concert celebrating 101st anniversary of Academy of Music, Jan. 25; Debussy's "Martyrdom of St. Sebastian", with Hilde Gueden, Vera Zorina, Philadelphia Orchestra Chorus, Musical Arts Society of Camden, Jan. 31 and Feb. 1 and 3; Beethoven's Ninth Symphony, April 18, 19 and 21.

The student and children's concerts have their own special soloists, several chosen through competition.

Out-of-town engagements: New York, ten concerts; Washington, D. C., two pairs and two single concerts; Baltimore, eight concerts; Worcester, Mass., Festival, Oct. 14 to 19; Ann Arbor, Mich., May Festival, May 1 to 4; 14 concerts in New England, southern and western cities, short series in New Brunswick, Richmond, Harrisburg and Newark.



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Jules Schick

Post-season tour overseas, minimum of 40 concerts in Austria, Belgium, Czechoslovakia, Denmark, England, Finland, France, Germany, Italy, Netherlands, Norway, Poland, Rumania, Sweden, U.S.S.R., Yugoslavia. Orchestra will emplane May 10 and return after engagements at the Brussels World Fair, July 2, 3 and 4. Close to fifty per cent of concerts will be behind Iron Curtain. Moscow is included.

**Philadelphia Orchestra Chorus**, 1910 Girard Trust Bldg. Sponsored by Philadelphia Orchestra. Director: William R. Smith. Chorus used in performances of the orchestra calling for choral participation and in its own programs.

**Robin Hood Dell Concerts**, 1420 Walnut St. Auspices: City of Philadelphia, Department of Recreation, and Friends of Robin Hood Dell Association. President: Fredric R. Mann. Manager: Morton Howard. Six week series of summer concerts at Robin Hood Dell in Fairmount Park, 12,000. Eighteen evening concerts; three children's concerts. Orchestra for bulk of season consists of Philadelphia Orchestra players. Conductors and soloists to be announced.

**Philadelphia Grand Opera Company**, 1422 Chestnut St. Conductors: Giuseppe Bamboschek and Vernon Hammond. General Manager and Artistic Director: Giuseppe Bamboschek. President: Dr. Chevalier L. Jackson. Academy of Music, 3,004. Eight subscription performances: "Aida", Oct. 11; "Norma", Oct. 31; "Werther", Nov. 22; "Rigoletto", Dec. 19; "L'Elisir D'Amore", Jan. 29; "Cavalleria Rusticana" and "Pagliacci", Feb. 14; "La Forza del Destino",

Feb. 28; "Tosca", March 14. Artists include Licia Albanese, Anita Cerquetti, Herva Nelli, Nell Rankin, Eva Likova, Sonia Leon, Lucine Amara, Gabrielle Ruggiero, Giuseppe Campora, Walter Fredericks, Kurt Baum, Cesare Valletti, Rudolph Petrak, Cesare Bardelli, Giuseppe Valdengo, Martial Singher, Philip Maero, Cornell MacNeill, Salvatore Baccaloni, Gerhard Pechner.

**Metropolitan Opera Association**. Philadelphia Series: Auspices: Philadelphia Committee for the Metropolitan Opera Association. Chairman: Henry P. McIlhenny. Academy of Music, 3,004. "Eugene Onegin", Nov. 5; "Der Rosenkavalier", Dec. 3; "La Traviata", Dec. 17; "Don Giovanni", Jan. 7; "Vanessa", Feb. 11; "Tristan and Isolde", March 4; "Madama Butterfly", April 1.

**Emma Feldman Concert Management**, John Bartram Hotel, Broad and Locust Sts. Director: Emma Feldman. Philadelphia All Star Concert Series. Sponsor: Philadelphia Inquirer Charities, Inc. Academy of Music, 3,004. Royal Ballet, Oct. 17; Nathan Milstein, Nov. 14; Philadelphia Orchestra, concert version of "Fledermaus", December 5; Glenn Gould, Jan. 23; Monteverdi's "Coronation of Poppea" conducted by Arnold U. Gamson and cast including Leontyne Price, Sarah Fleming, Donald Gramm, Feb. 20; Jan Peerce, Feb. 27; Eileen Farrell, March 6; Virtuosi di Roma, March 13; Luboshutz, Nemenoff, Goldovsky, March 27.

**Philadelphia Forum**, Inquirer Bldg., 400 N. Broad St. Auspices: Philadelphia Inquirer Charities, Inc. Executive director: Emma Feldman. Acad-

emy of Music, 3,004. Boris Christoff, Oct. 29; American Opera Society in "Paris and Helen", Nov. 7; Guiomar Novaes, Nov. 21; "Vienna on Parade", featuring the Deutschmeister Band, Jan. 9; Jose Greco, Jan. 16; Roberta Peters, Feb. 6; Boston Symphony, March 20; Ballet Russe de Monte Carlo, April 23.

**New Chamber Orchestra**, New School of Music, 18th and Pine Sts. Auspices: New School of Music, Max Aronoff, director. Conductor: Nicholas Harsanyi. Academy of Music, 3,004. Five Sunday afternoon concerts with members of the Curtis String Quartet and assisting soloists, including Benny Goodman, Jan. 12. Opening concert, Nov. 3, features Menotti's "Unicorn, Gorgon and Manticore" with New York City Ballet artists.

**Pennsylvania Academy of Fine Arts Concert Series**, Broad and Cherry Sts. Program director: Vladimir Sokoloff. Five chamber music programs by local artists and ensembles including Philadelphia Orchestra first desk members.

**Philadelphia Composers Forum**. Secretary: Mary Ann Castaldo, 1520 Pine St. General chairman: Jeanne Behrend. Chairman of program committee: Uni Sprengling. Monthly concerts at Philadelphia Art Alliance. Other concerts at University of Pennsylvania Museum. New works are featured.

**Philadelphia Little Symphony Association**, P.O. Box 7282. President: Norman Smith. Conductors: Robert Mandell, William R. Smith. University of Pennsylvania Museum Auditorium, 1,000. Five concerts with soloists and orchestra, including three forums; Richard Dyer-Bennet, Nov. 7; Monroe Levin, Cameron McGraw with Robert Palmer, commentator, Jan. 19; Zachary Solov, March 16. Series of community and children's concerts.

**Temple University Concerts**, Mitten Hall, 1901 N. Broad St., 1,500. Auspices: Department of Musical Education. Director: Dr. David Stone. Director Instrumental Organizations: Dr. Bruce Howden. Director Choral Activities: Robert E. Page. "Messiah" and "Amahl and the Night Visitors", Temple University choirs and orchestra, Dec. 11; First Annual Spring Festival, all university's musical organizations, May 7 and 8. Temple University Concert Choir to make appearances with Philadelphia Orchestra, April 18, 19, 21 and 22 and with Westchester Philharmonic, Mt. Vernon, N. Y., April (Continued on page 287)

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# Los Angeles

By ALBERT GOLDBERG

**Los Angeles Philharmonic**, 427 W. Fifth St. Auspices: Southern California Symphony Association. Conductor and musical director: Eduard van Beinum. Associate musical director: John Barnett. Manager: Alice Taylor. President: Edward W. Carter. Philharmonic Auditorium, 2,670. Eighteen Thursday nights; twelve Friday afternoons; six Friday nights; thirteen Symphonies for Youth; forty concerts on tour; six concerts in Los Angeles public schools. Los Angeles subscription series conductors and soloists: under Eduard van Beinum, Nov. 14-15; Adolphe Frezin, Nov. 21-22; Nov. 27-29; Leonard Pennario, Dec. 5-6; Johanna Martzy, Dec. 12-13; Robert Casadesu, Dec. 19-20; Yehudi Menuhin, Jan. 2-3; Rudolf Serkin, Jan. 16-17; Jan. 23-24; Roger Wagner Chorale, Beethoven Ninth, Shrine Auditorium, Jan. 31 (all conducted by Mr. van Beinum); Karl Boehm, Sinclair Lott, Feb. 6-7; Mr. Boehm, Joseph Schuster, Feb. 20-21; John Barnett, Michael Rabin, Feb. 27-28; Erich Leinsdorf, March 6-7; Mr. Barnett, Frances Bible, March 13-14; Josef Krips, Gary Graffman, March 20-21; Bruno Walter, Maria Stader, April 3-4; Mr. Walter, April 10-11.

**Hollywood Bowl Association**, 2301 N. Highland Ave. President: Z. Wayne Griffin. Artistic director: Wynn Rocamora. General manager: William Severns. Hollywood Bowl, 20,000. Eight weeks of symphony and popular concerts, beginning July 8, with Los Angeles Philharmonic. Conductors: Eugene Ormandy, William Steinberg and others.

**Los Angeles Civic Light Opera Association**, 427 W. Fifth St. General director: Edwin Lester. President: Charles E. Ducommun. Philharmonic Auditorium, 2,670. Twenty weeks of light opera and musical comedy, resi-

dent productions and touring companies. April to October.

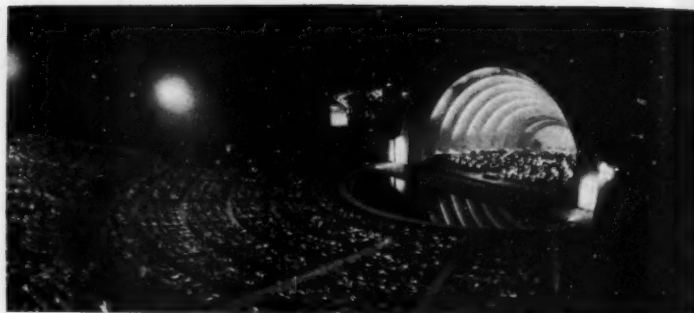
**Greek Theatre**, Griffith Park. General director: James A. Doolittle. Capacity 4,407. Eight weeks, beginning in July. Ballet, opera, musical comedy and miscellaneous attractions.

**Community Civic Music Association**, 707 Philharmonic Auditorium, Fifth and Olive Sts. Directors: John Moss, Fred Hayman. Philharmonic Auditorium, 2,670. Shrine Auditorium, 6,000. Royal Ballet of England, Nov. 13-18; Fred Waring's Pennsylvanians, Nov. 16; Symphony Orchestra of Florence Festival, Nov. 20; Vienna on Parade, Feb. 10; Emil Gilels, Jan. 30; Leonid Kogan, Feb. 19; Canadian National Ballet, March 31-April 5; Marian Anderson, March 22; Leonard Warren, Jan. 25; Jan Pearce, March 8; Risé Stevens, Feb. 25; Ballet Russe de Monte Carlo, Jan. 31-Feb. 8; San Francisco Ballet, Dec. 13-14.

**Music Guild**. President: Max N. Benoff. Manager: Dorothy Huttenback, 427 W. Fifth St. Wilshire Ebell Theatre, 1,294; Bovard Auditorium, 1,800. William Steinberg and chamber orchestra, Oct. 10; Lener Quartet, Nov. 20; Festival Quartet, Jan. 19; Budapest Quartet, Jan. 31, Feb. 3, Feb. 5; Amadeus Quartet, March 11.

**Monday Evening Concerts**. Lawrence Morton, executive director, 8661 Holloway Plaza Dr. Auspices: Southern California Chamber Music Society, Mrs. Oscar Moss, president. West Hollywood Park Auditorium, 600. Twelve concerts: Sept. 30, Oct. 14, Oct. 28, Nov. 11, Nov. 25, Jan. 13, Jan. 27, Feb. 10, Feb. 24, March 10, March 24. Contemporary, classical and romantic chamber and vocal music performed by resident musicians.

**Mary Bran Concert Series**, Philharmonic Auditorium, 2,670. Wilshire Ebell Theatre, 1,294. Manager: Mary Bran. Ruth Slenczynska, Dec. 7; Victoria de los Angeles, Jan. 20; Jean Leon Destine, Feb. 14; Anna Russell, Feb. 22; Richard Dyer-Bennet, Jan. 30; Andres Segovia, March 2 and 9;



Hollywood Bowl in Los Angeles

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Archer and Gile, March 5; Jose Greco Dancers, March 12-15. Pasadena Auditorium: Carmen Amaya, Nov. 29; Ruth Slenczynska, Dec. 6; Jean Leon Destine, Feb. 15. Russ Auditorium, San Diego: Carmen Amaya, Nov. 30; Jean Leon Destine, Feb. 12. Memorial Auditorium, Riverside: Jose Greco Dancers, March 10.

**San Francisco Opera Company**. Local sponsor: Southern California Symphony Association. Shrine Auditorium, 6,000. Repeats repertoire of San Francisco season in 13 performances in Los Angeles, one in Pasadena, two in San Diego. 1957 season: Oct. 25-Nov. 10.

**Irwin Parnes Independent Concert Series**, Philharmonic Auditorium, 2,670. Wilshire Ebell Theatre, 1,294. Assistance League Playhouse, 400. Hungarian Song, Dance and Music Festival, Nov. 15; Amati String Quartet, Nov. 17, Dec. 1, 15; Robert McFerrin, March 29; International Folk Dance Festival, April 12; Hollywood Intimate Opera, May 17. Also Festival of Religious Dance and Archie Savage Negro Ballet Jazz, dates to be announced.

**Occidental College Artists Series**. Director: Leon Ettinger. Thorne Hall, 960. Leontyne Price, Oct. 28; Edward Auer, Nov. 25; Los Angeles Philharmonic, Eduard van Beinum, Jan. 8; Dance Drama Company, Feb. 21; Canadian Players, March 10; Nicolai Gedda, March 21.

**Huttenback Artist Bureau**, 427 W. Fifth St. Manager: Dorothy Huttenback. Wilshire Ebell Theatre, 1,294. Assistance League Playhouse, 400. Music Guild series (see above); Jack Anderson, Nov. 10; Larry Cotton, Dec. 14; Isaac Stern, Feb. 25.

**Los Angeles County Museum Chamber Concerts**. Exposition Park. Free Sunday afternoon chamber concerts by resident musicians and organizations.

**Beverly Hills Civic Music Association**. Beverly Hills High School Auditorium, 1,700. Robert Casadesu, Dec. 8; Zino Francescatti, Jan. 30; Los Angeles Philharmonic, Karl Boehm, Feb. 16; Lois Marshall, March 16.

**University Friends of Music**. Schoenberg Hall, UCLA, 400. President: L. Gardner Miller. Joseph Schuster, Oct. 4; Barylli Quartet, Nov. 4; Alfred Deller Trio, Nov. 22; Quartetto di Roma, Feb. 14; Pacific Wind Ensemble, Leonard Stein, April 4.

**Ojai Valley Festival**, Ojai, Calif. Musical Director: Lawrence Morton. Nordhoff Auditorium, 400; Ojai Civic Center Park, open air, 1,200. Chamber music and orchestra concerts. May 23-25.

**Palos Verdes Community Art Association**. Malaga Cove School Auditorium. Alice Ehlers, Oct. 20; Kimio Eto, Nov. 24. Three other concerts to be announced.

**Glendale Symphony Orchestra Association**, 1605 W. Glenoaks, Glendale, Calif. Glendale College Auditorium, 1,200. Conductors: Bernard

Hermann, Oct. 29; Miklos Rozsa, Nov. 26; Franz Waxman, Dec. 17; Carmen Dragon, Jan. 25; Amerigo Marino, Feb. 15; Moriss Stolf, Feb. 25; Amerigo Marino, March 25.

**Hollywood Los Feliz Jewish Community Center**, 1110 Bates Ave. Fine Arts Cello Ensemble, Marni Nixon, Oct. 20; Stanley Plummer, Nov. 17; Hungarian String Quartet, Jan. 5; Effenbach Piano Duo, Feb. 9; Israel Baker, Emanuel Bay, March 23; Hollywood String Quartet, April 30.

**Philharmonic Artists Association of Santa Monica**. Barnum Hall, Santa Monica, 1,460. Leonie Rysanek, Nov. 3; Los Angeles Philharmonic, Eduard van Beinum, Leonard Pennario, Dec. 8; Los Angeles Philharmonic, Mr. van Beinum, Yehudi Menuhin, Jan. 4; Los Angeles Philharmonic, Karl Boehm, Feb. 23; Los Angeles Philharmonic, Josef Krips, March 27.

**San Bernardino Valley Concert Association**. President: Mrs. Carl V. Lansing. California Theatre, San Bernardino, Calif. Fred Waring's Pennsylvanians, Nov. 13; Yola Caselle, Jan. 14; Gary Graffman, March 11; Los Angeles Philharmonic, April 16.

**Claremont College Artist Course**. Bridges Auditorium, Claremont, 1,200. Los Angeles Philharmonic, Eduard van Beinum, Nov. 7; John Browning, Jan. 15; Isaac Stern, Feb. 24; Marian Anderson, March 18; Los Angeles Philharmonic, John Barnett, April 18.

**University of Redlands Concert Series**. Redlands, Calif. University Memorial Chapel. U. S. Navy Band, Oct. 25. Also Ruth Slenczynska, Joseph Szigeti, Los Angeles Philharmonic, Roger Wagner Chorale.

**Young Musicians Foundation**, 11373 Thurston Place, Los Angeles 49. President: John Barnett. Recitals by young musicians, Feb. 23, April 20, May 25. Schoenberg Hall, 400.

**Eight O'Clock Concerts**. Beverly Hills High School Auditorium, 1,700. President: Ernest Gold. Four concerts: Feb. 16; March 9, March 30, April 27.

**Inglewood Symphony**. Centinela Music Association, 3836 Olympiad Dr., Los Angeles 43. George Green Auditorium, Inglewood, 1,500. Conductor: Ernst Gebert. Soloists: Schoenfeld Trio, Nov. 24; Joseph Szigeti, Dec. 15; Les Brown and Band, Jan. 26; John Crown, Feb. 23; Alexander Murray, Harold Enns, Gloria Curran, Margaret Richards, March 23.

**University of Southern California**. Dean, School of Music, Raymond Kendall. Bovard Auditorium, 1,800. Hancock Auditorium, 500. American Composers Alliance, Nov. 7; Carl Dolmetsch, Joseph Saxby, Nov. 10; Werner Bracher, Nov. 18; University Symphony and Chorus, Nov. 25; Robert Gottlieb, Dec. 3; Wolf-Ferrari's "School for Fathers," Dec. 14-15; Robert Gottlieb, Jan. 14; John Crown, Gabor Rejto, Feb. 9; University Symphonic Band, Feb. 16; opera excerpts, March 1-2; Lillian Steuber, March 9;

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University Symphony, March 23; Eva Gustavson, April 13; University Symphonic Band, April 25; "Don Carlos", May 2-3-4; Muriel Kerr, May 18; University A Cappella Choir, May 23; Thomas Fritz, May 27.

**University of California at Los Angeles.** Royce Hall, 1,800. Schoenberg Hall, 400. Lotte Goslar Pantomine Circus, Nov. 5; Jakob Gimpel, Nov. 7; Inesita, Nov. 8; San Francisco Ballet, Dec. 16; Bureau of Music Concert, Berlioz's "Childhood of Christ", Dec. 30; Westwood Musical Artists, Jan. 26, March 2, April 13; Carmelita Maracci, Feb. 1; Feri Roth Quartet, March 5, 12, 26; Young Artist Concert, April 3; Leonard Penarrio, Henri Temianka, May 14, 21, 28; Leo Smit, Nov. 6; University Symphony, Lukas Foss, director, Nov. 26; UCLA Opera Workshop, "The Secret Marriage" (Cimarosa), Jan Popper, director, Dec. 5, 6, 7; University Chorus Christmas Concert, David Glismann, director, Dec. 17; University Band, Clarence Sawhill, director, Dec. 10; Opera Highlights, Jan. 9, 10, 11; A Cappella Choir,

Turner, March 11; Robert Rounseville, April 22; National Ballet of Canada, April 2.

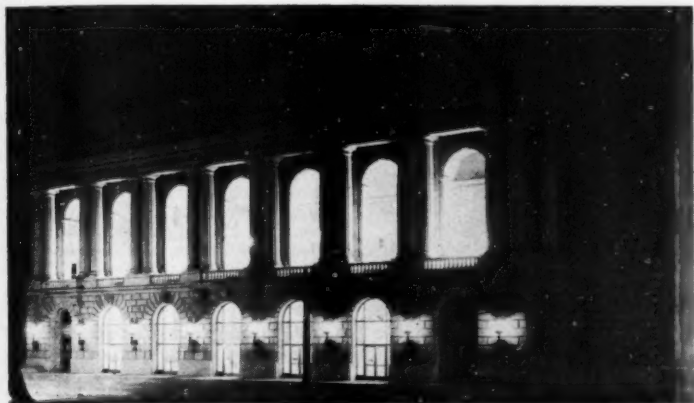
**Lakewood Civic Music Association.** John Marshall High School, 500. President: Howard M. Judkins, Rosa Linda, Dec. 4; Davis Cunningham, Jan. 17; Gabriel Banat, March 31.

**Brentwood Community Concert Association.** University High School, 1,455. President: John B. Watts. Abbey Simon, Nov. 10; Nan Merriman, Dec. 8; Paganini Quartet, Jan. 17; Cesare Siepi, Feb. 11; Michael Rabin, March 9.

**Burbank Community Concert Association.** John Burroughs High School, 1,450. Nan Merriman, Oct. 2; Revelers Quartet, Nov. 6; Festival Quartet, Jan. 20; Leonard De Paur's Chorus, Feb. 25; Herman Godes, March 17.

**El Segundo Community Concert Association.** El Segundo High School, 960. Revelers Quartet, Nov. 7; Mildred Dilling, Feb. 16; Teltschik Brothers, March 23.

**Glendale Community Concert Association.** Hoover High School, 1,984. President: Phillip Sontag. Ozan



Ralph Young

War Memorial Opera House in San Francisco

Roger Wagner, conductor, in Haydn's "The Seasons", Feb. 21; Contemporary Opera: Ernst Kanitz's "Room No. 12", "Royal Auction", Feb. 28; Ibert's "Angélique", April 18, 19; "Marva", April 21; University Band, April 24; Renaissance Concert, April 25; Chamber Music, April 28; Orchestra Concert, April 30; Opera Highlights, May 10, 11; A Cappella Choir in "St. John Passion", Roger Wagner, conductor, May 25.

**George Pepperdine College.** College Auditorium, 1,000. General Plattoff Don Cossack Chorus and Dancers, Nov. 5; Florence Shakarian, soprano, Floyd Stancliff, flutist, Nov. 19; Pepperdine Opera Workshop, Richard Palm, director, Jan. 16, 17, 18; Gaylord Browne, violinist, Feb. 6; Pepperdine Chorus, March 17; Marais and Miranda, April 7; Pepperdine Band, April 13; "Oklahoma", James D. Young, director, April 23-26; Pepperdine College Madrigal Singers, Richard Palm, director, (date to be announced).

**Los Angeles Music Festival.** Royce Hall, UCLA, 1,800. Franz Waxman, musical director. President: Mrs. Harvey Briggs. Several concerts in June.

**Pomona Civic Music Association.** Fremont Junior High School, 780. President: Joseph A. Gendron. Eger Players, Oct. 11; Kovach and Rabovsky, Nov. 13; Ruth Slenczynska, Dec. 5; Claramae Turner, March 6.

**Long Beach Civic Music Association.** Wilson Auditorium, 1,376. President: Edgar Marrotte, Eger Players, Oct. 10; Ruggiero Ricci, Nov. 29; Grant Johannesen, Jan. 22; Claramae

Marsh, Oct. 10; Brian Sullivan, Nov. 5; Paganini Quartet, Jan. 18; Vienna on Parade, Feb. 12; Concertmen, March 29.

**Hollywood Community Concert Association.** Hollywood High School, 2,000. President: Louis Foley. Ozan Marsh, Oct. 11; Lola Montes Dancers, Dec. 3; Festival Quartet, Jan. 17; De Paur Chorale, Feb. 27; Igor Gorin, March 15.

**Reseda-West San Fernando Valley Community Concert Association.** Reseda High School, 1,240. President: Paul T. Silvius. Charrat Ballet, Nov. 23; Theodor Uppman, Feb. 4; Teltschik Brothers, March 24; Rudie Sinfonietta, April 10.

**San Fernando Community Concert Association.** San Fernando High School, Pacoima Junior High School. President: Herman Griffin. Angelaries, Nov. 9; Lola Montes Dancers, Dec. 4; Vera Franceschi, Jan. 22; William Warfield, April 29.

**Sunland-Tujunga-Verdugo Hills Community Concert Association.** Tujunga High School, 1,000. President: Mrs. Bernard Corrigan. Leonard Penarrio, Oct. 8; Ewan Harbrecht, Jan. 20; Archer and Gile, March 1.

**Van Nuys-Valley Community Concert Association.** Van Nuys Junior High School, 845. President: G. Wade Ferguson. Byron Janis, Nov. 21; Nan Merriman, Jan. 4; Michael Rabin, Feb. 24; Concertmen, March 28.

**Westchester Community Concert Association.** Westchester High School, 1,200. President: Alan Cassman. Brian Sullivan, Nov. 2; David Abel, Nov. 23; Joffrey Ballet, Feb. 1; Vronsky and Babin, March 29.

## San Francisco

By MARJORY M. FISHER

**San Francisco Symphony.** Auspices: San Francisco Symphony Association. Conductor: Enrique Jorda. Assistant conductor: Earl Bernard Murray. President: Kenneth Montague. Manager: Howard Skinner. Eighteen Wednesday night, Thursday night and Friday afternoon concerts. Opera House, 3,254. Soloists: Robert Casadesu, Dec. 11-13; Yehudi Menuhin, Jan. 8-10; Victoria de los Angeles, Jan. 15-17; Rudolf Serkin, Jan. 22-24; Naoum Blinder, Feb. 5-7; Virgil Thomson, composer-conductor, Feb. 12-14; Isaac Stern and Gregor Piatigorsky, Feb. 19-21; Andres Segovia, March 5-7; Clara Haskil, March 12-14; Putnam Aldrich, March 19-21; Robert Mueller, April 9-11; Igor Stravinsky, composer-conductor, April 16-18; Alexander Brailowsky, April 30, May 1-2; Bruno Walter, conductor, April 7-9.

Special events: "Judas Macabaeus", Dec. 18-20; Berlioz "Requiem", April 2-4. Two concerts in California Masonic Memorial Temple upon completion of Temple.

Four pops, Andre Kostelanetz, guest conductor: Feb. 1, March 1, March 29, April 26.

Fifteen Young People's concerts. Earl Murray, conductor. Three in San Francisco Opera House, four in Berkeley, two in San Leandro, Richmond and San Mateo; one in Walnut Creek and Marin County.

Out-of-town concerts in Sacramento, Stanford University, Antioch and San Leandro, Berkeley (to dedicate Alfred Hertz Memorial Music Building on the University of California Campus).

The season of 88 concerts will also include one for the delegates to American Municipal Association Congress and two for the Symphony Forum members.

Art Commission Series. Financed by city taxes and managed by Art Commission. Harold Zellerbach, president. Joseph Dyer, secretary-manager. Guest conductor: Arthur Fiedler. Civic Auditorium, 8,000. Dates to come.

**San Francisco Opera Company.** Auspices: San Francisco Opera Association. Artistic director: Kurt Herbert Adler. President: Robert Watt Miller. Secretary: Starr Bruce. Manager: Howard Skinner. Opera House, 3,254. Ten subscription performances; Thursday evening and Saturday night series of five performances each; three Sunday matinees; five extra performances; three children's matinees under Opera Guild auspices. San Francisco season: Sept. 17-Oct. 24. Performances also in Sacramento, Los Angeles, San Diego. Conductors: Francesco Molinari-Pradelli, William Steinberg, Erich Leinsdorf, Glauco Curiel, Karl Kriz. Assistant conductors: Rudolph Fellner, Marcel Frank, Otto Guth, Armando Romano. Chorus director: Gianni Lazzari; S. F. Boys' chorus, Madi Bacon. 1957 repertory: "Turandot", "The Carmelites" (American premiere), "A Masked

Ball", "Lucia di Lammermoor", "Der Rosenkavalier", "Ariadne auf Naxos", "Macbeth", "Tosca", "Aida", "Cosi fan tutte", "La Traviata", "Madama Butterfly".

**California Civic Music and Arts Foundation.** 2829 Pacific Ave. Manager: William E. King. Opera House and Curran Theatre. Orchestra del Maggio Musicale Fiorentino, Nov. 13; Festival Quartet, Jan. 12; Vienna on Parade, Feb. 15; Ballet Russe de Monte Carlo, Feb. 17, 18; Leontyne Price, March 2; Gary Graffman, March 16; National Ballet of Canada, April 11, 12; Eileen Farrell, April 13; Jussi Boerling, April 19. Extra events include Jose Greco Dancers, Carmen Amaya, Nourse Auditorium, Dec. 6, 7; Jean Leon Destine, Veterans' Auditorium, Jan. 31.

**Spencer Barefoot Celebrity Concerts.** 2215 Leavenworth. Curran Theatre, 1,781; Elisabeth Schwarzkopf, Nov. 10; Vincent Price, Dec. 1; Guiomar Novaes, March 16. Veterans' Auditorium, 1,100; Paul Badura-Skoda, Jan. 3; Robert Joffrey Theatre Ballet, Feb. 11; Budapest String Quartet, Feb. 7; Irmgard Seefried and Wolfgang Schneiderhan, April 21.

Off-series events: Curran Theatre, 1,781; Anna Russell, March 2. Veterans' Auditorium, 1,100; Budapest String Quartet, Feb. 10, 13; Amadeus String Quartet, March 3. Legion of Honor Theatre, 400; Grace Bumbry, Feb. 27. Marines' Memorial Theatre: William Clauson, date to be announced; Alma Trio, March 25.

**Moss and Hayman Attractions (S. Hurok series).** Civic Auditorium: Black Watch Band, Nov. 8, 9. Opera House: Royal Ballet, nine performances, Nov. 20-27; Leonard Warren, Jan. 27; Emil Gilels, Jan. 28; Marian Anderson, March 10.

**Paul Spier Events,** 885 Stevenson. Joyce Grenfell, Jan. 13, 14, 15.

**Marines' Theatre:** Gerhard Kantarian, Sept. 30; Carlos Montoya, Nov. 14.

**Cosmopolitan Opera Company,** 165 Post St. President: Campbell McGregor. General Director: Dario Schindell. Conductor: Carlo Moresco. Opera House, 3,254. "La Bohème", March 4; "Carmen", March 7; "Faust", March 11; "Rigoletto", March 14; "The Barber of Seville", March 18; "Il Trovatore", March 21; "La Traviata", March 25.

**California String Quartet:** Felix Khuner, David Schneider, Detlev Olshausen, Detlev Anders. Museum of Art (400-600). Three concerts.

**Griller String Quartet.** Museum of Art. Sept. 25, Oct. 9.

**San Francisco State College Chamber Music Center.** Director: Ferenc Molnar. Lener Quartet, Nov. 24; San Francisco Chamber Music Players, Dec. 15; Paganini Quartet, Jan. 12; Quartetto di Roma, Feb. 17; Hollywood String Quartet, April 20.

**Chamber Music Series.** Auspices: Mills College and Museum of Art. Summer series by visiting string quartets in residence at Mills College.

**Chamber Music Arts Society,** 1407 Gough St. Director: Tadeusz Kadelawa. Lucien Labaudt Art Gallery, 250.

(Continued on page 254)

## THE BEL'ARTE TRIO

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# Washington, D. C.

By THEODORE SCHAEFER  
and  
RUTH SICKAFUS

Patrick Hayes is presenting his concert series this season in association with the Friday Morning Music Club, Mr. Hayes continuing as president and manager. The Royal Ballet, the Ballet Russe de Monte Carlo and the Metropolitan Opera appear under his auspices alone. The Opera Society of Washington, Inc., now a year old, has expanded this season's productions to three instead of last year's two (although one of those was a double bill of Menotti). The works chosen are Beethoven's "Fidelio", Strauss' "Ariadne auf Naxos" and Mozart's "Cosi fan tutte".

**National Symphony**, 1779 Massachusetts Ave. N.W. Auspices: National Symphony Orchestra Association. Conductor and Music Director: Howard Mitchell. President: Carson Gray Frailey. Manager: Ralph Black. Assistant Manager: Edward Dougherty. Constitution Hall, 3,810; Lisner Auditorium, 1,502; Ritchie Coliseum, 3,500; Capitol Theatre, 3,426. Thirty Tuesday and Wednesday evening concerts in Constitution Hall, same program both evenings; six Thursday afternoon concerts, repeating the program of the preceding Tuesday-Wednesday pair, at Lisner Auditorium; twenty-seven special concerts not on series; four concerts at Ritchie Coliseum of the University of Maryland, College Park; twelve free children's concerts sponsored by local firms, associations or individuals; ten subscription children's concerts (three on series); series of three Pop concerts in Constitution Hall; Northern tour, Dec. 2-14; Midwestern tour, Feb. 24 to March 20.

Subscription series soloists: Glenn Gould, Oct. 29-30 (repeated in Lisner Auditorium, Oct. 21); Zino Francescatti with Philadelphia Orchestra, Nov. 12-13; Rudolf Serkin, Nov. 19-20; Howard University Chorus, Warner Lawson, conductor, Nov. 26-27; Boston Symphony, Dec. 12 and Feb. 13; Philippe Entremont, Dec. 17-18 (also Lisner Auditorium and University of Maryland, Nov. 21); Paul Paray, guest conductor, Dec. 30-Jan. 1; Isaac Stern, Jan. 14-15 (repeated at University of Maryland, Jan. 16); New York City Ballet (Capitol Theatre), Jan. 21-22 (pre-viewed at University of Maryland, Jan. 20; matinee in Lisner Auditorium, Jan. 22); Clara Haskil, Jan. 28-29 (repeated in Lisner Auditorium, Jan. 20); Nathan Milstein, Feb. 18-19 (repeated in Lisner Auditorium, Feb. 20); Philadelphia Orchestra, March 18-19; Werner Lywen and Fred Begun, March 25-26 (repeated in Lisner Auditorium, March 27); concert performance of "Salome" with Inge Borkh, Norman Treigle, Rudolf Petrak, Jane Hobson and Ernest McChesney, April 8-9.

Pop series soloists: Roger Williams, Nov. 9; Carmen Dragon, Feb. 8; Italian Opera Night (soloists to be announced), March 29 (pre-viewed at University of Maryland, March 27).

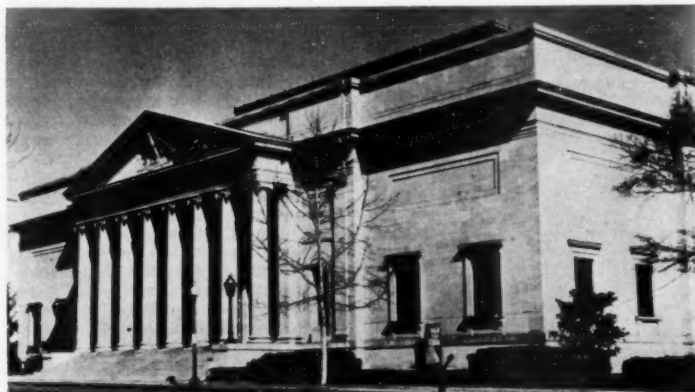
Children's subscription series soloist: Susan Starr, Jan. 7-9.

Children's free concerts guest artist: Stu Hample, Oct. 17.

Special concerts: Washington Redskins-Chicago Cardinals football game, halftime concert, Oct. 20; "Messiah," with Laurel Hurley, Loretta West, John McCollum, Joshua Hecht, and the National Lutheran Chorus, Dec. 1; Children's Ballet, "Hansel and Gretel," Dec. 28; Phila-

delphia Orchestra, with Rudolf Firkušny, Jan. 7, and Igor Markevitch, March 4.

**Patrick Hayes Concerts**, 1108 G St., N.W. Auspices: Patrick Hayes in association with the Friday Morning Music Club. President and manager: Patrick Hayes. Constitution Hall, 3,810; Capitol Theatre, 3,426; Lisner Auditorium, 1,502; Uline Arena, 5,325. Regimental Band and Massed Pipers of the Black Watch (in Uline Arena), Sept. 19 and Nov. 29; Guiomar Novaes, Oct. 6; Fred Waring and the Pennsylvanians, Oct. 13; Boris Christoff, Oct. 27; Robert Casadesu, Nov. 3; Anna Russell, Nov. 10; Jan Peerce, Nov. 24; Florence Festival Orchestra, Dec. 9; Vienna Choir Boys, Jan. 5; Vienna on Parade, Jan. 12; Marian Anderson, Jan. 19; Emil Gilels, Jan. 23; Mantovani and His New Music, Feb. 1; Artur Rubinstein, Feb. 2; Obernkirchen Children's Choir, Feb. 9; Don Cossack Chorus and Dancers, Feb.



Constitution Hall in Washington, D. C.

23; Roberta Peters, March 2; Myra Hess, March 16; Andres Segovia, April 9. Auspices: Patrick Hayes. The Royal Ballet, Oct. 21 through 25; Ballet Russe de Monte Carlo, April 15-16; Metropolitan Opera, April 28-29.

**Opera Society of Washington, Inc.**, 1745 K. St., N. W. President: E. R. Finkenstaedt. Manager: Day Thorpe. Conductor: Paul Callaway. Lisner Auditorium, 1,502. "Fidelio", with Wilma Spence, David Lloyd, Lee Cass, William Walker, Grant Williams, Mary Henderson and Jan Rubes, Nov. 7-8-10; "Ariadne auf Naxos", with Phyllis Frankel, Lois Marshall, Sylvia Stahlman, Marguerite Willauer, Nadja Witkowska, Lee Cass, John McCollum, Frank Porretta and Robert Rue, Feb. 6-7-9; "Cosi fan Tutte", with Lois Marshall, Mary McMurray, Sylvia Stahlman, Donald Gramm, John McCollum and John Reardon, April 14-15-17.

**A. W. Mellon Concerts**, Constitution Ave. and Sixth St., N.W. Auspices: National Gallery of Art. Musical director: Richard Bales. East Garden Court of the Gallery, 1,000. Forty concerts on consecutive Sunday evenings, beginning Sept. 22. Ten concerts by the National Gallery Orchestra, Richard Bales, conductor, two of which are provided by the Music Performance Trust Fund of the American Federation of Musicians. Soloists for the orchestral concerts: Lilian Kallir, Drusilla Huffmaster, Joan Field, Mark and Nancy Ellsworth, Peggy Zabawa, Jule Zabawa, Jan Michael, and the Cantata Choir of the Church of the Reformation. Recitals feature: Malcolm Frager, Claude Frank, Kenneth Amada, Hilde Somer, Monique Falot, Anton Kuerti, Frances Walker, Thomas Kerr, Irene Mueller Fix,

Joan Holley, John Kirpatrick, Louise Thai-thi-Lang, Gabriel Banat, Dorothy Phillips, Margaret Pardee, Francis Tursi, Guy Fallot, Wallace Mann, Sylvia Meyer, Peggy Zabawa, Jule Zabawa, Rogie Clark, Kohon String Quartet, Feldman Chamber Music Society of Norfolk, Virginia, Landon School Chorus, Hamilton College Choir, Erie Symphonic Choir. Special concerts: The Gallery's 15th American Music Festival, April-May. All concerts are broadcast in their entirety by WGMS-AM and FM, Washington, and affiliated stations of the Good Music Station Network.

**Phillips Gallery Concerts**, 1600 21st St. N.W. Auspices: Phillips Gallery. Assistant to the director in charge of music: Elmira Bier. Music Room, 150. Concerts on Sunday afternoons and/or Monday evenings, October through July. Soloists: George Steiner and Evelyn Swarthout, Sept. 29; Alice Howland, Sidney Edwards and Juliette Arnold, Oct. 20; Kees Kooper-

ence Ave. S.E. Auspices: Gertrude Clark Whittall Foundation, Elizabeth Sprague Coolidge Foundation, Nicholas Longworth Foundation. Head of Music Division: Harold Spivacke. Budapest String Quartet, thirteen concerts in October and November, with Walter Trampler, Rudolf Serkin, Jesus Maria Sanroma and John Martin; New York Pro Musica, Oct. 30; Philadelphia Woodwind Quintet, Nov. 22; Barylli Quartet, Nov. 29; Alfred Deller Trio, Dec. 6; Ralph Kirkpatrick and Pierre Fournier, Dec. 13; Yehudi Menuhin, Dec. 18-19; remainder of season to be announced.

**Corcoran Gallery Concerts**, 17th St. and New York Ave., N.W. Auspices: Corcoran Gallery of Art. Series director: Gudrun Vigtel. Atrium, 500. Four membership concerts; five free concerts. Pro Arte Trio of the U. S. Marine Band, Nov. 17; Rebecca Spaatz, Dec. 1; Paganini Quartet, Dec. 5; Jean Casadesu, Jan. 16; Mozart Trio, Jan. 20; Naomi Blake, Feb. 16; Maria Kopulos, March 9; Josh White, March 20; Members of the U. S. Air Force Symphony (sponsored by the National Association for American Composers and Conductors), March 23.

**Institute of Contemporary Arts Series**, 17th St. and New York Ave., N.W. Auspices: Institute of Contemporary Arts. Series director: Robert Richmond. Atrium, Corcoran Gallery of Art, 500. October through May: Albert Fuller with Isadore Cohen; Harry McClure; Paul Olefsky; Rev. Russell Woolen and the Catholic University Madrigal Singers; Nadia Boulanger, lecture and chamber concert with works of Copland, Harris and Piston (list of artists not available).

**Washington and Cathedral Choral Societies**, Massachusetts and Wisconsin Aves., N.W. Auspices: Washington Cathedral. Director: Paul Callaway. Washington Cathedral, 3,000. Beethoven's "Mount of Olives" and Sowerby's "The Throne of God," (world premiere), with Nadja Witkowska, David Lloyd and Edwin Steffe, Nov. 18; Handel's "Israel in Egypt" (soloists to be announced), March 24; Bach's "B Minor Mass" (soloists to be announced), May 29.

**Howard University Concerts**, 2401 Sixth St., N.W. Auspices: Howard University School of Music. Chairman: C. Cecil Cohen. Andrew Rankin Memorial Chapel, 500. Lucretia West, Dec. 12; Lawrence Winters, Jan. 9; Thomas J. Flagg, March 20; Werner Lywen, April 16.

**American University Chamber Music Society**, Massachusetts Ave. at Nebraska Ave., N.W. Auspices: American University. Director: George Steiner. Clendenen Hall, 600. American University Quartet: five Tuesday evening concerts, Oct. 8, Jan. 8, Feb. 11, April and May dates to be announced; Madeira School, Jan. 22. American University Orchestra, George Steiner, conductor: with Vivian Scott, Oct. 18; with George Foss, Nov. 15; Christmas concert with chorus and orchestra, Dec. 18; three evening concerts, Jan. 31, April 12, May date to be announced. Remainder of season not available.

**University of Maryland Concert Series**, College Park, Maryland. Auspices: Student Government. Faculty Advisor: Homer Ulrich. Cole Activities Building, 12,000. Alec Templeton, Nov. 1; two other concerts to be announced. Auspices: Department of Music. Student Union Building, 275. U. S. Marine Band Concert Ensemble: eight Wednesday evening concert

(Continued on page 286)

## Cleveland

By FRANK HRUBY

New manager of the Cleveland Orchestra is A. Beverly Barksdale, director of music at the Toledo Museum of Art for 17 years. He replaces George H. L. Smith who was dismissed by the orchestra during its European tour in June. Frank E. Joseph, Cleveland attorney, succeeds Frank E. Taplin as president of the Musical Arts Association.

Kaarlo Mackey, head of music in Conneaut (Ohio) schools and a resident of Ashtabula, is the new director of the Orpheus Male Chorus, after the retirement of Charles Dawe.

Theodore Lettvin has taken over as chief of the Cleveland Music School Settlement's piano department.

Rodney J. Sutton is the new managing head of the Northern Ohio Opera Association, following the death of Omar Ranney last April.

**Cleveland Orchestra**, 11001 Euclid Ave. Auspices: Musical Arts Association. Conductor: George Szell. Associate conductor: Robert Shaw. Assistant conductor: Louis Lane. President: Frank Joseph. Manager: A. Beverly Barksdale. Severance Hall, 1,832. Twenty-four pairs of subscription concerts, Thursdays and Saturdays. Eight Sunday afternoon twilight concerts (conducted by Robert Shaw and Louis Lane), 36 children's concerts, midwest tour Nov. 10 to 16, eastern tours, Feb. 2 to 15 and March 2 to 9.

Guest conductors: Paul Paray, Nov. 28 and 30; William Steinberg, Dec. 5 and 7.

Soloists: Mack Harrell, Oct. 24 and 26; Jacob Krachmalnick and Berl Senofsky, Oct. 31 and Nov. 2; Robert Casadesu, Nov. 7 and 9; Pierre Fournier, Nov. 21 and 23; Adele Addison, Florence Kopleff, John McCollum, Paul Ukena, Dec. 12 and 14; Isaac Stern, Dec. 19 and 21. Eugene Istomin, Jan. 2 and 4; Erica Morini, Jan. 16 and 18; Clara Haskil, Jan. 23 and 25; Paul Badura-Skoda, Jan. 30 and Feb. 1; Leon Fleisher, Feb. 20 and 22; Eunice Podis, Feb. 27 and March 1; Rudolf Serkin, March 13 and 15; Josef Gingold, March 20 and 22; Rudolf Firkušny, March 27 and 29; Anshel Brusilow, April 10 and 12; Sigurd Rascher, April 17 and 19; Frances Yeend, Jane Hobson, David Lloyd, Mack Harrell, May 1 and 3.

**Cleveland Opera Association**, 2816 Euclid Ave. President: Thomas Coughlin. Manager: G. Bernardi. Public Music Hall, 3,000. Black Watch Pipers, Band and Dancers, Oct. 6 (Public Auditorium, 7,650); Fred Waring, Oct. 19; Ballet Russe de Monte Carlo, Nov. 8, 9 and 10; Elisabeth Schwarzkopf, Nov. 16; NBC Opera "La Traviata," Nov. 27; Jose Greco, Jan. 12; Leonid Kogan, Feb. 8; Emil Gilels, Feb. 15; Royal Ballet, Jan. 17 and 18; American Ballet Theatre, Feb. 22 and 23; Jussi Bjoerling, March 9; Mantovani and His New Music, March 15; Vienna on Parade, April 13; Andres Segovia, April 20 (WHK Auditorium 1,350).

**Northern Ohio Opera Association**, 323 Republic Bldg. President: Vernon Stouffer. Assistant to the President: Rodney C. Sutton. Advisory consultant: Harold J. Miskell. Public Auditorium 8,539. Eight performances of Metropolitan Opera, April 21 through 27.

**Summer Pop Concerts** by the Cleveland Summer Orchestra, 11001 Euclid Ave. Conductor: Louis Lane. Manager: A. Beverly Barksdale. Public Auditorium, 7,800. Fifteen concerts in July and August.

**West Shore Concerts**, Franklin

Blvd. and Bunts Rd., Lakewood. President: Vernon Kroehle. Manager: Frederick Koch. Lakewood Civic Auditorium, 2,000. Ballets Janine Charrat de France, Oct. 20; Cleveland Orchestra, Nov. 3, March 16 and April 13; Soloist: Marianne Matousek Mastics, Nov. 3; Albert Michelson and Frederick Koch, Dec. 1.

**Cleveland Chamber Music Society**, 2109 Adelbert Rd. President: Norman L. Hoerr. Severance Hall, 1,832. Severance Chamber Music Hall, 400. Solisti di Zagreb, Oct. 29; Barylli String Quartet, Nov. 12; Budapest String Quartet, Nov. 26; Alfred Deller Trio, Dec. 10; Albeneri Trio, Feb. 11; Szymon Goldberg and Artur Balsam, March 18; Kroll String Quartet, April 15.

**Cleveland Museum of Art**, 1150 East Blvd. Curator of Music: Walter Blodgett. Cleveland Institute of Art Auditorium, 624. Carl Dolmetsch and Joseph Saxby, Oct. 18; Claremont String Quartet, Nov. 8; Pauk String Quartet, Dec. 13; William Harms, Jan. 17; Amadeus String Quartet, Feb. 14; Eastman String Quartet, March 14; Walden String Quartet, April 25; Chamber Orchestra, Walter Blodgett directing, May 16.

St. Paul's Church: Walter Blodgett, Oct. 23 and Nov. 13.

**Cleveland Institute of Music**, 3411 Euclid Ave. Director: Ward Daveny. Willard Clapp Hall, 400. James Smolko, Oct. 30; Giorgio Ciompi, Nov. 20; Arthur Loesser, Jan. 11; Institute String Quartet, Jan. 22 and May 7; George Vassos, Feb. 5; Beatrice Erdely, Feb. 26; Marie Simmelink Kraft, March 12; Jaqueline Marcault, April 9; William Kurzban and Irvin Bushman, April 16; Ward Daveny and Arthur Loesser, May 16; Chamber music, May 28.

**Cleveland Music School Settlement**, 11125 Magnolia Dr. President: Edward F. Meyers. Director: Howard Whittaker. Auditorium, 225. Theodore Lettvin, Oct. 14; Eleanor Pudil-Anop, Nov. 18; Jeanette Drinkall, Dec. 16; Ernst Silberstein and Andrius Kuprevicius, Jan. 6 and 20; Contemporary music, March 17; Joseph Gingold, April 7; Sigurd Rascher, April 18; Theodore Lettvin and Andrius Kuprevicius, May 5.

**Cleveland Public Library Musical Evenings**. Barbara Penyak, head, music division. Main Library Auditorium, 250. Gerald Goodman, Oct. 23; Baroque Ensemble, Nov. 20; Chamber music, Dec. 4; New voices, Jan. 15; Cleveland Chamber Ensemble, Jan. 29; Andrius Kuprevicius, Feb. 19; Mastersingers, Jerome Thompson, director, March 19; Ohio Music Teachers Association contest winners, April 16; Orchestres, April 30; Bach program, May 7.

**Bach Festival**, Baldwin-Wallace Conservatory of Music, Berea. Director: Cecil Munk. Manager: Mrs. Albert Riemenschneider. Five concerts, May 23 and 24.

**Cleveland Philharmonic**. Conductor: F. Karl Grossman. President: Eugene Lenny. WHK Auditorium, 1,350. Three concerts under Dr. Grossman. Soloists: Anshel Brusilow, Nov. 24; Alice Chalifoux, Jan. 26; Andrius Kuprevicius, March 16.

**Singers Club of Cleveland**. Director: Frank Hruby. President: Larry (Continued on page 251)

## Cincinnati

By MARY LEIGHTON

**1958 Cincinnati May Festival**. First week in May (biennially). Cincinnati Musical Festival Association, 111 E.

4th St. Manager: Craig Hutchinson. Conductor: Josef Krips. Board of Directors: Joseph Graydon, President Emeritus; Carl M. Jacobs, President Emeritus; John W. Warrington, President. Cornelius J. Hauck, Vice-President. Frederick Yeiser, Secretary. Wallace S. Espy, Treasurer. Music Hall, 3,800.

**Cincinnati Symphony**, 603 St. Paul Bldg., 111 E. 4th St. Auspices: Cincinnati Institute of Fine Arts. Conductor: Thor Johnson. Chairman: Lucien Wulsin. President: John R. Bullock. Manager: Craig Hutchinson. Music Hall, 3,800. Twenty pairs of regular concerts; six special concerts: Royal Ballet, Oct. 27, 28, 29; National Electrical Contractors Association Convention Concert, Nov. 14; Girl Scout Symphonic Pageant, Feb. 16 (two concerts); 21 tour concerts in eight states; four Neighborhood Family Concerts; three Pop Concerts, sponsored by the Kroger Co., Nov. 16, by the Coca-Cola Bottling Works Co., Jan. 25, by General Electric Co., March 22; nine Young People's Concerts; three Junior High Concerts.

Subscription series soloists: Yuri Boukoff (United States Debut), Oct. 18 and 19; Johanna Martzy (United States Debut), Oct. 25 and 26; Ernst von Dohnanyi, Nov. 1 and 2; "The Consul", Nov. 8 and 9; Eugene Istomin, Nov. 22 and 23; Anna Bukay, Nov. 29 and 30; Claudio Arrau, Dec. 6 and 7; "Messiah", Dec. 20 and 21; Sigmund and Babette Effron, Louise Nippert, Jan. 3 and 4; Rudolf Serkin, Jan. 10 and 11; Paul Kletzki, guest conductor (United States debut), Jan. 17 and 18; Isaac Stern, Jan. 31 and Feb. 1; De Paur Opera Gala, Feb. 8 (matinee and evening); Roberta Peters, Feb. 14 and 15; Clara Haskil, Feb. 21 and 22; Vera Franceschi, March 28 and 29; Nathan Milstein,

April 3 and 5; Byron Janis, April 11 and 12; Margaret Harshaw and Albert Da Costa, April 18 and 19.

**Cincinnati Summer Opera Association**, Vine St. near 5th. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Stage director: Anthony L. Stivanello. Ballet directors: Lucien Prideaux and Lydia Arlova. Conductors: Fausto Cleva, Thor Johnson, Carlo Moresco, Nicholas Rescigno, Anton Coppola. Zoological Gardens Pavilion, 4,000. Five week season with Cincinnati Symphony, chorus members from New York, Chicago, Pittsburgh and Cincinnati, June 30 to Aug. 4.

**Artist Series, College-Conservatory**. President: J. Ralph Corbett. Consultant: J. Herman Thuman. Taft Auditorium, 2,500. Boston Symphony (Music Hall), Oct. 21; Glenn Gould, Nov. 20; Leonard Warren, Jan. 17; Claramae Turner and John Alexander, Feb. 7; Benno Moiseiwitsch, March 14.

**J. Herman Thuman Concerts**, 415 Race St. Ballet Theatre, Feb. 12; Ballet Russe, Jan. 5; Burton Holmes, Feb. 18, 25, March 4, 11 and 18.

**Matinee Musicale Club**. President: Bertha Krehbiel. Hall of Mirrors, Hotel Netherland Hilton, 1,200. Leopold Simoneau, Oct. 24; Alfred and Herbert Teltschik (first Cincinnati appearance), Nov. 17; Ruggiero Ricci, Dec. 5; Daniel Barenboim, Jan. 21; Irmgard Seefried, March 20.

**Cincinnati Chamber Music Society**. Manager: Frederick Yeiser. Taft Museum. The New York Wind Quintet, Nov. 26; Amadeus Quartet, Jan. 21; Koeckert Quartet, March 20.

**LaSalle Quartet** (in residence at College-Conservatory) concerts: Oct. 8, Dec. 17, Feb. 11 and April 1 at College-Conservatory Concert Hall.

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## Boston

By CYRUS DURGIN

**Boston Symphony**, 251 Huntington Ave. Music director: Charles Munch. Associate conductor: Richard Burgin. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,631. Twenty-four pairs of subscription concerts on Friday afternoons and Saturday evenings; six subscription concerts on Sunday afternoons; nine subscription concerts on Tuesday evenings; six subscription concerts at Sanders Theatre (Harvard University), Cambridge, on Tuesday evenings; one concert at Kresge Auditorium, 1,238, Massachusetts Institute of Technology, Cambridge, Nov. 20; one week tour of cities in mid-west; five tours of one week each to New York and other cities.

**Boston Pops Orchestra**, 251 Huntington Ave. Conductor: Arthur Fiedler. Assistant conductor: Harry Ellis Dickson. Manager: Thomas D. Perry, Jr. Symphony Hall, 2,613. Includes approximately 85 Boston Symphony players. Concerts on weekday (and some Sunday) evenings in May and June. Another orchestra, called the Boston Pops Touring Orchestra, gives concerts in the winter in various cities under the direction of Arthur Fiedler.

**Esplanade Concerts**. Auspices: Boston Symphony Orchestra, Inc. Conductors: Arthur Fiedler and guests. Manager: Thomas D. Perry, Jr. Hatch Memorial Shell, Charles River Esplanade. Orchestra includes approximately 85 Boston Symphony players. Evening (and three on Wednesday mornings, for children) concerts for three weeks in July and August.

**Berkshire Festival**, Tanglewood, Lenox, Mass. Conductors: Charles Munch and guests. Six weekend series of concerts by chamber orchestra and the full numbers of the Boston Symphony, in July and August. The Festival also includes student events, for members of the Berkshire Music Center.

**Boston University Celebrity Series**. Managing director: Aaron Richmond, 143 Newbury St. Loew's State Theatre, 3,500; Symphony Hall, 2,631; Jordan Hall, 1,019. Royal Ballet, Oct. 8-12; Philadelphia Orchestra, Eugene Ormandy, conductor, Oct. 22; Dancers of Bali, Nov. 12; Budapest String Quartet, Nov. 17, Dec. 5; Robert Casadesu, Nov. 24; Gerard Souzay, Dec. 1; Marais and Miranda, Dec. 7 and 8; Jose Greco and his Spanish Dancers, Jan. 9 and 10; Gina Bachauer, Jan. 19; New York Pro Musica Antiqua, Feb. 14 and 16; Iva Kitchell, Feb. 8; Clara Haskil, Feb. 18; Emil Gilels, Feb. 26; Zino Francescatti, March 2; American Ballet Theatre, week of March 3; Irmgard Seefried, March 16; Vienna Choir

Boys, March 22; DePaur Opera Gala, April 13.

**Aaron Richmond**, 143 Newbury St. Mr. Richmond's other activities include:

Dancers of India, Nov. 23 (two performances); Victor Borge, Dec. 4 and 6; "The Rivalry", Jan. 17 and 18; Yehudi Menuhin, Feb. 16; "Vienna on Parade", April 25.

Booking agent for Boston Morning Musicales.

Temple Beth El Artists Series, Providence, R. I. Yehudi Menuhin, Nov. 13; Andre Tchaikowsky, Dec. 4; Virtuosi di Roma, Jan. 15; Victoria de los Angeles, March 12.

South Concert Association, Quincy, Mass. Leonard Warren, Oct. 2; Gina Bachauer, Jan. 16; Virtuosi di Roma, March 10; Simoneau and Alarie, April 11.

Country Evening Concert Series, Weston, Mass. Virtuosi di Roma, Jan. 10; Lucine Amara, March 14; Jesus Maria Sanroma, Feb. 14.

Pine Manor Junior College, Wellesley, Mass. Gregor Piatigorsky, Feb. 7; Goya and Matteo, March 14; Adele Addison, April 18.

Phillips Academy, Andover, Mass. Emlyn Williams, Oct. 4; Marais and Miranda, Dec. 6; Iva Kitchell, Feb. 7.

Bushnell Memorial Auditorium, Hartford, Conn. Booking agent for following events: Budapest Quartet, Nov. 18; Juilliard Quartet, Jan. 16; New York Woodwind Quintet, April 7.

Gardner Museum, Boston, Mass. Booking agent for following events: Speyer Trio, Nov. 24; Bel Arte Trio, Dec. 29; Claremont Quartet, Jan. 19; Salvatore de Stefano, Feb. 9; Julian Olevsky, Feb. 16; Jacques de Menasse and Lillian Fuchs, March 30; New York Woodwind Quintet, April 6; Curtis String Quartet, April 20; Rabinofs, April 27; Joseph de Pasquale, May 4.

Harvard Musical Association, Boston, Mass. Booking agent for following events: Eunice Alberts, Nov. 1; Miklos Schwalb, Nov. 15; Speyer Trio, Nov. 29; Aldo Parisot, Dec. 13; Claremont Quartet, Jan. 17; Nicanor Zabaleta, Jan. 31; Zighera Trio, March 7; Jacques de Menasse and Lillian Fuchs, March 28; Lily Dumont, April 11; Curtis String Quartet, April 17 and 18.

**New England Opera Theatre**. Artistic director: Boris Goldovsky. Executive director: Ralph G. Tedford. Mr. Goldovsky, who has been working on development of scenery and properties made of aluminum and fiberglass, will give a free demonstration of them in Jordan Hall (1,019) Jan. 5. One performance of Mozart's "The Marriage of Figaro", Jordan Hall, Jan. 19.

**Mason Music Foundation**. President: Paul Doguereau, 59 Fayer-

weather St., Cambridge. Jordan Hall, 1,019. Saidenberg Players, Oct. 17; Hungarian Quartet, Nov. 8; Quartetto di Roma, Feb. 28; Glegh Gould, March 21.

**Handel and Haydn Society**, 687 Boylston St. Conductor: Dr. Thompson Stone. Manager: Elizabeth I. Burt. President: F. Otis Drayton. Symphony Hall, 2,631. "Messiah", Dec. 8 and 9; "The Seven Last Words of Christ" and the Faure Requiem, Feb. 16; Passion According to St. Matthew, March 23.

**Boston Opera Association**, 420 Boylston St. Promotion manager: Harriet E. O'Brien. Spring season, beginning April 14, by the Metropolitan Opera Association. Auditorium to be announced.

**Boston Morning Musicales**. Chairman, executive committee: Mrs. John W. Myers. Hotel Statler Ballroom, 1,000. Luboshutz and Nemenoff, Oct. 30; Leopold Simoneau, Dec. 4; Victoria de los Angeles, Dec. 18; Artur Rubinstein, Jan. 8; Adele Addison, Feb. 5; Leonard Warren, March 5.

**Zimmler String Sinfonietta**. Auspices: The Friends of Chamber Music, Inc. Founder: Josef Zimmler. Manager: Aaron Richmond. Jordan Hall, 1,019. Three concerts, Dec. 15, Jan. 12 and March 23. Other concerts out of town.

**Cambridge Society for Early Music**. Music Director: Erwin Bodky. Executive Secretary, Laura W. Hill. Sanders Theatre, Cambridge. Three concerts, Nov. 4, Nov. 11, Nov. 18.

**Cecilia Society**. Conductor: Theodore N. Marier. President: Laura W. Hill, 65 Park Dr. Jordan Hall, 1,019, and Symphony Hall, 2,613. Various concerts.

**The Brass Ensemble**. Director: Roger Voisin, Symphony Hall. Brass players from Boston Symphony. Concerts to be announced.

**New England Conservatory of Music**, 290 Huntington Ave. President: Harrison Keller. Dean: Chester W. Williams. Conductor, student orchestra: Richard Burgin. Conductor, student chorus: Lorna Cooke de Varon. Director, department of opera: Boris Goldovsky. Head of piano department: Howard Goding. Head of vocal department: Frederick Jagel. Head of popular music department: William Tesson. Head of the organ department: Donald Willing.

**Boston Museum of Fine Arts**, Huntington Ave. Educational director: William German Dooley. Concert director: Narcissa Williamson.

**Boston University School of Fine and Applied Arts**, 84 Exeter St. Dean: Robert A. Choate. Chairman, music division: Jules Wolfers. Conductor of student orchestra: Russell Stanger. Head of opera department: Sarah Caldwell. Concerts by student groups; radio activities (WBUR), and plays, in Boston University Theatre, Recital Hall and Hayden Auditorium. Recent additions to the faculty: Samuel Margolis, voice; Curt Sachs and Otto Kinkeldy, musicology.

**Wellesley Concert Series**. Manager: David Barnett. Wellesley College, Wellesley, Mass. Alumnae Hall, 1,500. Richard Dyer-Bennet, Oct. 23; Budapest Quartet, Nov. 20; Jose Limon Dance Group, March 19; Vronsky and Babin, April 23.

**Boston Conservatory of Music**, 26 The Fenway. Director: Albert Alphin. Chairman music education department: Warren Freeman. The Boston Conservatory is now authorized to grant degrees of Master of Music. Recent additions to the faculty: Alfred Mirovitch, piano; Philine Falco,

voice; Dr. William R. Fisher; Calvin Schragar, instrumental methods; Mathew Mazur, music supervision, graduate school.

**Boston Public Library**, Copley Square. Director: Milton E. Lord. Lecture Hall. Free lectures and concerts.

**Lordly and Dame**, 80 Boylston St. Managers: Dana Lordly, Samuel Dame, Martin Forrest. Lecture attractions.

**Harvard University Department of Music**, Cambridge. Chairman: Randall Thompson. Sanders Theatre, 1,200; Paine Hall, 500. Miscellaneous concerts under auspices of the department.

**Chorus Pro Musica**. (Mixed chorus.) Director: Alfred Nash Patterson. Concerts in various auditoriums.

**Martin A. Forrest**, 80 Boylston St. Specializes in dance attractions. Mr. Forrest took over the management office of the late A. H. Handley. Symphony Hall, 2,631. Jordan Hall, 1,019. Jean Leon Destine, Oct. 29, 31; World Travel and Adventure Series—Alan Villiers, Nov. 20; John M. Goddard, Jan. 14; Alfred Wolff, Feb. 11; Karl Robinson, March 18; Other events to be announced.

**Apollo Club**. Director: William Achilles.

**Longy School of Music**, 1 Follen St., Cambridge. Acting director: Kalman Novak. (Director Melville Smith is on leave of absence for one year, teaching at Harvard University.) Affiliated with Harvard University and Radcliffe College.

**Demeter Zachareff**, 25 Huntington Ave. Miscellaneous musical and lecture events; supplies bookings to schools and colleges. Jordan Hall, 1,019. Events to be announced.

**Baltic Concert Series**. Management: The Baltic American Society of New England, Inc. Jordan Hall, 1,019. Adrius Kuprevicius, Oct. 4; Evi Litvak, Nov. 29; Teodors Brilts, Feb. 7.

**Massachusetts Institute of Technology Humanities Series**. Kresge Auditorium, 1,238. Boston Symphony, Nov. 20; Pauk Quartet, Dec. 15; Juilliard String Quartet, Jan. 19; Chamber Ensemble (Klaus Liepmann, Gregory Tucker, Boston Symphony players; Norma Farber, reciter), Feb. 16; Ernst Levy, March 23.

## Portland, Me.

By MARSHALL F. BRYANT

**Portland Symphony**. Guest conductors: Attilio Poto and Rouben Gregorian, each conducting two concerts. President: Jean Gannett Williams. City Hall Auditorium, 3,000.

**Community Concert Association**. President: Edward F. Dana. City Hall Auditorium, 3,000. The Concerto Festival, Oct. 31; National Symphony, Dec. 10; Nadine Conner and Eugene Conley, Jan. 12; Stanley Babin, March 11; The Chanticleers, May 7.

**Rossini Club**. President: Mrs. Walter F. W. Hay. Four evening concerts; fortnightly morning musicales. Frye Hall, 700.

**McDowell Club**. President: Mrs. Lewis Kriger. Monthly recitals.

**Choral Groups**. Greater Portland Community Chorus, Marshall F. Bryant, director; two concerts. Portland Men's Singing Club, Howard R. Stevens, director; one concert. Portland Polyphonic Society, Dr. Alfred Brinkler, director; two concerts. South Portland Community Chorus, Madeline Perazzi, director; two concerts. Westbrook Junior College Chorus, Marshall F. Bryant, director; local and out-of-town concerts.

## Santa Barbara

**Community Arts Music Association of Santa Barbara, Inc.**, 827 State St. President: Robert M. Jones. Secretary-manager: Mrs. John A. Berger. Granada Theatre, 1,671. Florence Festival Orchestra, Carlo Zecchi, conductor, Franko Mannino, soloist, Nov. 19; Los Angeles Philharmonic, Eduard van Beinum, conductor, Adolphe Frezin, soloist, Dec. 3; Robert Casadesu, Dec. 16; Los Angeles Philharmonic Concerts: Jan. 7; Karl Boehm, conductor, Feb. 11; Josef Krips, conductor, March 25.

**Lobero Theatre Foundation**, 33 E. Canon Perdido St. President: Reginald Faletti. Manager: Mrs. Camillo Fenzi. Lobero Theatre, 669. Lotte Goslar, Nov. 4; Budapest String Quartet, Feb. 2.

**Santa Barbara Civic Opera Association, Inc.**, 1521 Dover Rd. President: William B. Collier, 3rd. Secretary: Andrew Burnett. Lobero Theatre, 669. "Showboat", Sept. 13 and 14; Reah Sadowsky, Oct. 15; Stanley Plummer, Dec. 10; "La Bohème", Feb. 14 and 15.

**Music Academy of the West**, 1070 The Fairway. Honorary President and director of vocal department: Lotte Lehmann. Musical Director: Maurice Abravanel. President: Mrs. Francis V. Lloyd. Executive director: Ruth Cowan. Lobero Theatre, 669. 1957 Summer Festival Series: Grace Bumbury, Gyorgy Sandor, Chamber Music Concert, "Die Fledermaus", Academy Symphony, Maurice Abravanel, conductor.

**Santa Barbara Civic Music Association**. President: Maurice Hudkins. Fox Arlington Theatre, 1,735. Kovach and Rabovsky, Nov. 18; Zara Nelsova, Jan. 10; Geza Anda, Feb. 10; Frances Yeend, April 21.

**Santa Barbara Orchestral Society**, 3 W. Carrillo St. Chairman: Mrs. Horace Gray. Santa Barbara Symphony, Ernest Gold, conductor. Three pairs of concerts for school children Thursday afternoons and public concerts same evening. First pair, Jan. 23. Second and third concerts, dates to be announced.

**Moss and Hayman**. Granada Theatre, 1,671. Ballet Theatre, Sept. 9; San Francisco Ballet, Dec. 11.

## San Diego

By CONSTANCE HERRESHOFF

**San Diego Symphony**. Conductor: Robert Shaw; Manager: Alexander Haas. Six summer concerts in Balboa Park Bowl. Five chamber music concerts in school auditoriums.

**Los Angeles Philharmonic**. Conductors: Eduard Van Beinum, Karl Boehm and Bruno Walter. Soloists: Adolphe Frezin, Dec. 13; Rudolf Serkin, Jan. 19, and Sinclair Lott, Feb. 13.

**Musical Arts Society**. Conductor: Nicolai Sokoloff. Five orchestra concerts in the summer in La Jolla High School Auditorium.

**San Francisco Opera Company**. Auspices San Diego Opera Guild. Fox Theatre. "La Traviata," Oct. 31; "Aida," Nov. 7.

**Famous Artists Series**. Local manager: Lucille Palmer. Russ Auditorium. Symphony Orchestra of the Florence Festival, Nov. 21; Festival Quartet, Jan. 15; Ballet Russe de Monte Carlo, Feb. 9 and 10; Claudio Arrau, March 8; Eileen Farrell, April 21.

**Civic Music Association**. Russ Auditorium. Jan Rubes, Oct. 19; Michael Rabin, Nov. 25; Nell Rankin, Jan. 16; Quartetto di Roma, Feb. 15;

Guimar Novaes, March 12; National Ballet of Canada, April 4.

**Coronado Community Concert Association**. Ozan Marsh, Oct. 13; David Abel, Nov. 6; Robert Joffrey Theatre Ballet, Jan. 31; Leontyne Price, March 19.

**Grossmont Community Concert Association**. Grossmont High School Auditorium. David Abel, Oct. 26; Mauney Twins, Nov. 19; Marina Svetlova and her concert group, April 7; Robert Rudié Sinfonietta, May 9.

**"Hi-Fi Holiday"**, with Fred Waring and his Pennsylvanians. Russ Auditorium, Nov. 17. Local management of William Howarth.

**The Star-Light Opera Company**. William L. Dean, producer. Five summer musicals in Balboa Park Bowl.

**Mary Bran Series**. Russ Auditorium. Carmen Amaya, Nov. 29; Jean Leon Destine, Feb. 12; Jose Greco Dance Company, March 16.

**"The Dancers of Bali"**, Russ Auditorium, Jan. 4; and "Vienna on Parade," Feb. 8, will be presented by Lucille Palmer.

**The Bach Chorus of San Diego County**. Conductor: Harold W. Baltz. Several Bach concerts at St. Paul's Episcopal Church.

**San Diego State College**. Summer Choral Art Workshop conducted by Robert Shaw and Julius Herford.

## Long Beach

By ALICE S. DURHAM

Chamber-music concerts, sponsored by the city and Los Angeles County music commission with the co-operation of Local 47 of the American Federation of Musicians, have become a permanent part of major musical events here. Plans are under way for a much needed museum to be built on a city-owned site overlooking the ocean. Famous organists are now being presented here, playing the new organ dedicated in 1956.

**Long Beach Symphony Association**, 5336 Appian Way. Conductor: Lauris Jones. President: Mrs. Alvin P. Bly. Executive Secretary: Mrs. John P. McDonald. Concert Hall, 1,330. Five subscription concerts. Soloists: Jean Kuhns, Nov. 3; Long Beach City College Schola Cantorum in Honegger's "King David", City College Auditorium, 1,230, Dec. 1; Alice and Elenore Schoenfeld, Concert Hall, 1,330, Feb. 2. Student Musicians Competition Winners, Nicholas Furjanick, conducting, March 16; soloists from orchestra personnel, May 4.

**Los Angeles Philharmonic**. Auspices: Long Beach Women's Committee for the Southern California Symphony Association. President: Mrs. Edwin Richards, 3905 Myrtle Ave. Music Chairman: Mrs. Arthur Atkinson. Concert Hall, 1,330. Four subscription concerts. Conductor: Eduard van Beinum. Nov. 2-Jan. 10; guest conductors: Karl Boehm, Feb. 9; Josef Krips, March 23. Soloists: Adolphe Frezin, Gary Graffman.

**Civic Music Association**, 1550 Armando Dr. President: Mrs. Alfred H. Durfee. Campaign chairman: Mrs. Leroy Carlisle. Wilson Auditorium, 1,686. Six subscription concerts. The Eger Players, Oct. 10; Ruggiero Ricci, Nov. 20; Grant Johannesen, Jan. 23; Claramae Turner, March 11; National Ballet of Canada, April 2; Robert Rounseville, April 22.

**Long Beach Museum of Art**, 2300 E. Ocean Blvd. Director: Jerome Allan Donson. Fourteen Chamber Music Concerts on first and third Friday evenings.

**Childrens Programs**. Co-sponsors,

Junior League and Childrens Theatre. 1213 Cedar Ave. City College Auditorium, 1,200. Saturday mornings. Four subscriptions programs: "Win-the Pooh", Nov. 16; "Coppelia", Dec. 21; "Wizard of Oz", Jan. 11; Music for Children, Long Beach Symphony, Lauris Jones, conductor.

**Singers Workshop**. Director: Dr. Gordon Orm. "Finian's Rainbow", Oct. 18, 19, 20. Concert Hall, 1,330.

**Long Beach City College**, 4901 E. Carson St. Director: Gerald Strang. Auditorium, 1,200. Five subscription events: "Evenings at Eight", Vincent Price, Oct. 25; Gateway Singers, Nov. 22; College Choir and Madrigal Singers, Jan. 22; Jose Greco and Company, March 17; "Dial M for Murder", May 2.

**Long Beach Civic Chorus**. Director: Rolla Alford. Municipal Auditorium, 4,200. "Messiah", with Long Beach Symphony, Dec. 8. "Christmas Cards by Candlelight", Dec. 16.

## Sacramento

**Sacramento Philharmonic**, 906 21st St. Conductor: Fritz Berens. Manager: Allen B. Hart. President: F. Morris Rowles. Five subscription concerts; two youth concerts; one pop concert; and "Messiah". Soloists: Ruth Slenczynska, Nov. 19; orchestral, Jan. 24; Isaac Stern, Feb. 17; David Del Tredici, March 18; Desire Ligeti and Philharmonic Chorus in "Boris Godunov".

**Community Concert Association**. President: Arthur F. Turner. Memorial Auditorium, 4,444. Symphony of

## California

the Florence Festival, Nov. 14; Ballets Janine Charrat de France, Nov. 21; Zvi Zeitlin, Jan. 21; Vienna on Parade, Feb. 14; Vronsky and Babin, March 19; Eileen Farrell, April 11.

**Crocker Art Gallery Concert Series**, 210 O St. Chairman: Mrs. A. Sheldon Raney, 5244 Arden Way, Carmichael, Calif. Nadine Stuhlmuller, Oct. 20; James Standard, Nov. 17; Roy Bogas, Dec. 15; June Peters Kay and Lawrence Hahn, Jan. 19; Warren van Bronkhorst, Feb. 16; Jean Brown Wait and Sandra Rhodes Beacon, March 16; John Delevoyas, April 13; Lois Roberta Duncan, May 18.

## Richmond

By HELEN CLARKE LOVE

**Richmond Civic Music Association**, 628 Humboldt St. President: Edwin R. Brooks. Secretary: Mrs. James A. McVittie. Richmond Memorial Auditorium, 3,700. Angeliars, Nov. 18; Robert Mueller, Dec. 5; Davis Cunningham, Jan. 11; Canadian National Ballet, April 9.

**Richmond Symphony Orchestra**, Richmond Art Center. Director: Mrs. Hazel Salmi. Conductor: Lee Cardo, Oct. 24.

**Richmond Ballet Company**, Richmond Art Center. Ballet Mistress: Eileen O'Brien Kehoe. Jan. 30.

## MUSIC ACADEMY OF THE WEST

1070 THE FAIRWAY, SANTA BARBARA, CALIFORNIA

MAURICE ABRAVANEL, Musical Director

**Lotte Lehmann**  
Honorary President

**Darius Milhaud**  
Honorary Musical Director



**Gregor Piatigorsky**  
Musical Advisor

**Richard Lort**  
Honorary Musical Director

**TWELFTH ANNUAL SUMMER SESSION**  
July through August, 1958

Faculty

### Vocal Department

Lotte Lehmann, Director  
Lieder and Song, Master Classes  
German, French Opera, Master Classes  
Producer of Music Academy Opera

Rosa Raisa, Italian Opera  
Master Classes  
Irving Beckman, Opera Coach  
Armand Tokatyan, Vocal Technique  
William Eddy, Vocal Technique  
Gwendolyn Koldofsky, Song Coach  
Beaumont Glass, Assistant Coach  
Carl Zytowski, Dramatic Coach

### Dramatic Expression

Lotte Lehmann  
Rosa Raisa  
Carl Zytowski

### String Instruments

Sascha Jacobsen, Violin  
Sally Peck, Viola  
Gabor Rejto, Violoncello  
William Torello, Double Bass

Certain Courses taken at the Music Academy of the West may receive credit through the University of California Santa Barbara, College

Catalog upon request

### Academy Symphony Orchestra

**Orchestral Training**  
Maurice Abravanel, Musical Director, Conductor

### Chamber Music

Gabor Rejto, Director  
Emanuel Bay, Piano Chamber Music

### Piano

Gyorgy Sandor, Head  
Emanuel Bay

### Woodwind Instruments

Simon Kovar, Oboe-Bassoon,  
Wind Ensemble  
Roger Stevens, Flute  
Martin Zwick, Clarinet

### Brass Instruments

Davis Shuman, Trombone, Brass Choir  
Fred Fox, French Horn  
Vladimir Drucker, Trumpet

### Percussion

Robert Lentz

### Composition-Harmony-Theory

Donald Pond





Houston Music Hall

## Houston

By GEORGE CHRISTIAN

Perhaps the most interesting aspect of the Houston Symphony third season under Leopold Stokowski is the attention being paid to new music in programming. More than 40 per cent of the selections to be heard are by contemporary composers.

The season also marks the Houston ensemble's re-entry into the recording field with a performance of Glière's Symphony No. 3, for Capitol Records, with Mr. Stokowski conducting.

The Houston Grand Opera Association, flourishing in its third season, will undertake three productions.

**Houston Symphony**, Music Hall. Auspices: Houston Symphony Society. Conductor: Leopold Stokowski. Associate conductor: Maurice Bonney. President: General Maurice Hirsch. Corresponding Secretary: Mrs. Julian S. Burrows. Manager: Tom M. Johnson. Music Hall, 3,010. Twenty-four subscription concerts; 14 student concerts; 5 special concerts. Twenty-four sponsored regional radio broadcasts, KTRH, Houston. Guest conductors: Heitor Villa-Lobos, Dec. 9-10; Igor Stravinsky, Jan. 6-7; Walter Susskind, Jan. 20-21, Feb. 3-4. Soloists: Leonard Pennario, Nov. 4-5; Margaret Aue, Nov. 11-12; Claudio Arrau, Dec. 9-10; Yehudi Menuhin, Feb. 3-4; Gregor Piatigorsky, March 24-25; The Houston Chorale, April 7-8.

**Edna Saunders Concert Bureau**, 902 Main. Music Hall, 3,010. NBC Opera Company, Nov. 1; the Royal Ballet, Nov. 8-10; Andre Tchaikowsky, Nov. 27; Fred Waring, Nov. 30; Eileen Farrell, Jan. 23; "Vienna on Parade," Jan. 25; the Chicago Opera Ballet, Feb. 13; Jose Greco, March 26; Jussi Bjorling, April 9. Metropolitan Opera Company, May 12-13.

**Houston Grand Opera Association**, 3003 Louisiana. President: Mrs. Louis G. Lobit. Secretary: Elva Kalb Dumas. Three opera productions: "Aida," Jan. 31-Feb. 1; "La Bohème," March 21-22; "Elektra," April 17-18. Conductor: Walter Herbert. Singers: Inge Borkh, Regina Resnik, Paula Lenchner.

**Civic Music Association**, 3735 Darcas. President: Baxter Holland. Music Hall, 3,010. American Ballet Theatre, Nov. 2; Ruggiero Ricci, Nov. 22; Jean Madeira, Jan. 10; Minneapolis Symphony, Feb. 18; Cesare Valletti, March 4; Byron Janis, April 2.

**Tuesday Musical Club**, 1601 S. Shepherd. President: Mrs. Raymond Selders. Secretary: Mrs. Hilton Hearn. Philippe Entremont, Oct. 15; Lois Marshall, Feb. 17; the Eger Players, March 5.

**Music Guild**, 4816 Main. President: Mrs. William E. Loose. Secretary:

Mrs. Louis G. Lobit. Playhouse Theatre, 300. Seven concerts of chamber music by subscription.

**Jewish Community Center Concert Series**, 2020 Hermann Drive. Six concerts of chamber music. Fredell Lack, Albert Hirsh and various ensembles.

**Houston Youth Symphony**, P.O. Box 556. Conductor: Howard F. Webb. President: Weed Peterson. Secretary: Mrs. J. P. Hill. Music Hall, 3,010. Three orchestras, senior, intermediate, beginners. Boys' Choir. Ballet group (Choreographer: Emmamae Horn). Six concerts. Summer workshop, Texas Lutheran College, Seguin, Tex. Guest conductors and soloists.

**Houston Chorale**, 7823 Detroit. Director: Alfred Urbach. President: Ethelyn Geyer. Music Hall, 3,010. Two appearances with the Houston Symphony: Carl Orff's "Carmina Burana" and Riegger's "New Dance," April 7-8.

**J. S. Bach Society**, 5115 Aspen, Bellaire. Chairman: George Fuermann. First Unitarian Church. Three subscription concerts with instrumental and vocal groups.

**University of Houston**. Chairman, music department: Dr. Merrills Lewis. Cullen Auditorium, 1,650. Symphony, concert band, choral group, string quartet (faculty). Fine arts festival. Frequent faculty concerts and opera workshop productions. Regularly scheduled television presentation on University-operated KUHT-TV.

**Rice Institute**. Chairman of music department: Arthur Hall. Fondren Library Lecture Lounge, 200. Six concerts of chamber music and annual Gilbert and Sullivan production.

**Gilbert and Sullivan Society**. Director: Dr. Merrills Lewis. Cullen Auditorium, 1,650. Annual production of Gilbert and Sullivan operetta.

**Texas Southern University**. Faculty concerts and guest artists. Mattiwilda Dobbs, Oct. 24.

## Fort Worth

By DOROTHY NELL WHALEY

The Fort Worth Symphony Orchestra has been reactivated for its first season of concerts since World War II. The conductor is Robert Hull, dean of the Texas Christian University School of Fine Arts. Ernest Allen, Jr. is the president of the Fort Worth Symphony Association.

**Fort Worth Opera Association**, 750 West Fifth St. Auspices: Fort Worth Opera Association, Inc. Conductor: Rudolf Kruger. Stage Director and General Manager: Melvin Dacus. Business Manager: Paul Lipscomb. President: James H. Snowden. Will Rogers Memorial Auditorium, 3,000. "Don Pasquale," with Lois Hunt, John Reardon, John McCollum, Rich-

ard Wentworth, and Robert Dulin, Nov. 13 and 15; "Tosca," with Walter Cassel, Phyllis Curtin, Richard Cassilly, Frank Stovall, Marwood McClelland, and Melvin Dacus, Jan. 15 and 17; Chicago Opera Ballet performing "The Triumph of Chastity," "Susannah and the Barber," and "El Amor Brujo" (Chicago Opera Ballet presented under the auspices of the Fort Worth Opera Association), Feb. 7 and 8; "Aida" with Herva Nelli, Neil Rankin, Deszo Ernster, Charles O'Neill, Cornell MacNeil, Marwood McClelland, and Frank Stovall, March 19 and 21.

**Fort Worth Civic Music Association**, 900 Main St. President: Malvern Marks. Secretary: Bess Morgan. Will Rogers Memorial Auditorium, 3,000. Andre Tchaikowsky, Oct. 15; Victoria de los Angeles, Jan. 9; Leonard Warren, Feb. 6; Minneapolis Symphony, Feb. 17; National Ballet of Canada, March 10; Harvard Glee Club, March 31.

**Lyons Series**, 900 Main St. Manager: Mrs. John F. Lyons. Will Rogers Memorial Auditorium, 3,000. Six concerts by the Dallas Symphony. Conductor: Walter Hendl. Guest conductor: Alberto Bolet. Orchestral program, Nov. 14. Assisting artists for following concerts: Rudolf Firkusny, Dec. 10; Jorge Bolet, Jan. 7; Irene Jordan, Frances Bible, David Lloyd, Mack Harrell, and the Baylor University Chorus, Feb. 11; Leonard Rose, Feb. 25; Nathan Milstein, March 11.

**Fort Worth Symphony**, P. O. Box 1501. Conductor: Robert Hull. President: Ernest Allen, Jr. Personnel Manager: Kenneth Pitts. Will Rogers Memorial Auditorium, 3,000. Three subscription concerts: Oct. 29, Dec. 17, March 4. Soloist Dec. 17: Grant Johannesen. Assisting artists March 4: Combined choruses of Texas Wesleyan College and Texas Christian University.

**Texas Christian University School of Fine Arts**. Dean of School of Fine Arts: Robert Hull. Chairman Department of Music: Michael Winesanker. Ed Landreth Auditorium, 1,200; Little Theatre, 300. Concerts by the TCU Symphony, Ralph R. Guenther, conductor, Nov. 26, Feb. 16, April 13, May 4; TCU Concert Band, James Jacobsen, conductor, March 9, April 1, April 22, May 13; University Chorus, Robert Hull, conductor, Dec. 8, March 4, May 4; TCU Singers, Robert Hull, conductor, Dec. 8, April 1, April 20; The Madrigal Singers, John Woldt, conductor, dates to be announced; University Ballet, David Preston, director, Jan. 10 and 11; Faculty String Quartet with Kenneth Schanewerk, Rudolf Kruger, Robert Hull, Harriet Woldt, dates to be announced; and Faculty Woodwind Quintet with Ralph Guenther, Marcel Dandois, David Graham, Anita Brunson, John Woldt, dates to be announced. Fine Arts Festival featuring symphonic, choral, and individual concerts, April 13 through May 4. The TCU Select Series (Concert and Lecture series sponsored by TCU) includes: Varel and Bailly, Feb. 20; Jose Greco and Company, March 27; Grant Johannesen, April 10; and Dave Brubeck Quartet, April 30.

**Texas Wesleyan College School of Fine Arts**. Director: Donald Bellah. College Auditorium, 1,500. Twelfth annual choral festival, David Foltz, conductor, Nov. 5 and 6. Concerts by TWC Symphony, Wesley Tower, conductor, Nov. 24, Jan. 19, May 25; TWC Band, Wesley Tower, conductor, Nov. 3, April 18; Texas Wesleyan Singers, Howard Skinner conductor, Dec. 18, and spring tour; "Messiah," Dec. 15; "South Pacific," Feb. 27, 28, March 1; Collegium Musicum Con-

## Texas

certs, Howard Skinner, conductor, Nov. 26, March 9, April 29; Instrumental Chamber Music Concert, Wesley Tower, conductor, March 28; "Creation," Howard Skinner, conductor, May 11; Sigma Alpha Iota-Phi Mu Alpha Sinfonia American Musicale, April 13. Soloists: Howard Skinner, Myra Safley, Wesley Tower, George Anson, Charles Heiden.

**Southwestern Baptist Theological Seminary School of Sacred Music**. Dean: James McKinney. Truett Auditorium, 1,500. Cowden Hall, 250. Thirty-seventh annual complete presentation of "Messiah," Robert L. Bruton, conductor with Gladys Day and John Woods as accompanists and Halouse Wilcox, Joe Ann Shelton, and Frank Stovall as soloists, Dec. 3; sixth annual Church Music Workshop with visiting lecturers including Alfred Greenfield, Ruth Jacobs, Floyd McCoy, Hines Sims, the Southwestern Singers with R. Paul Green, conductor, and the Brass Choir from North Texas State College with Leon Brown, conductor, with faculty concerts by John Woods, Frank Stovall, Joe Ann Shelton, and Julio Voirin, Feb. 3 through 7; Southwestern Singers tour, Jan. 11 through 17, Fort Worth concert May 13.

## El Paso

By WILSON D. SNODGRASS

**El Paso Symphony Orchestra Association**, Hilton Hotel. Conductor: Orlando Barera. President: D. D. Roderick. Manager: Mrs. A. F. Quisenberry. Liberty Hall, 2,396. Seven subscription concerts. Soloists: Risé Stevens, Oct. 14; Pierre Fournier, Nov. 11; Rudolf Firkusny, Nov. 25; Dolores Wilson, Dec. 30; Zvi Zeitlin, Feb. 10; Marina Svetlova, March 24. Five children's concerts sponsored by the Junior League and El Paso Electric Company. Five stadium concerts during the summer sponsored by the City of El Paso and the local musicians' union.

**El Paso Community Concert Association**, Hotel Paso del Norte. President: G. W. Burroughs. Executive secretary: Mrs. Hallett Johnson. Liberty Hall, 2,396. Five concerts. Florence Festival Orchestra, Nov. 27; Maureen Forrester, Jan. 24; "Vienna on Parade," Feb. 1; Vera Franceschi, Feb. 11; Theodor Uppman, March 27.

**El Paso Symphony Orchestra Association Series No. 2**, Hilton Hotel. President: D. D. Roderick. Manager: Mrs. A. F. Quisenberry. Liberty Hall, 2,396. Five concerts. Boris Goldovsky, Oct. 28; New York Opera Festival Company in "La Traviata," Nov. 22 and "Carmen," Nov. 23; Iva Kitchell, Feb. 24; National Ballet of Canada, March 20.

**Conciertos Comunidad de C. Juarez**. President: Jesus Vallina. Executive vice-president: Mrs. Angelina R. de Fernandez. Alameda Theatre, 1,800. Four concerts. David Abel, Nov. 21; Robert Joffrey Theatre Ballet, Jan. 24; Manhattan Concert Orchestra, March 3; The Concertmen and Edmond Karlsrud, April 3.

**Joe Prensley**, local manager. Liberty Hall, 2,396. Fred Waring, Nov. 21; Ballet Russe de Monte Carlo, Jan. 25; Jose Greco, March 21.

**Texas Western College of the University of Texas**. Music department. Director: Dr. A. E. Thormodsgaard. Magoffin Auditorium, 1,700. "The Merry Widow," Nov. 14-16; faculty and student recitals throughout the year.

## Rochester

By RAYMOND DIAMOND

Guest conductors are officiating at the concerts of the Rochester Philharmonic during the 1957-1958 season. Arthur L. Stern has resigned as president of the Rochester Civic Music Association. Newly elected chairman of the board is Arthur L. Stern, Jr.

**Rochester Philharmonic**, 60 Gibbs St. Auspices: Rochester Civic Music Association. President: Thomas H. Hawks. No present permanent conductor. Executive Secretary: Thomas S. Iannaccone. Eastman Theatre, 3,352. Fifteen series concerts. Guest conductors: Howard Hanson, Oct. 31; Gerard Samuel, Nov. 7; Milton Katims, Nov. 21 and Dec. 19; Jose Iturbi, Dec. 5; Henry Sopkin, Dec. 12; Fernando Previtali, Jan. 9; Max Rudolf, Jan. 23 and Feb. 20; John Barnett, Jan. 30; Pierre Monteux, Feb. 6; Jacques Singer, Feb. 27; Paul White, March 13; Erich Leinsdorf, March 20; Guy Fraser Harrison, April 10. Soloists: Glenn Gould, Nov. 7; Robert McFerrin, Dec. 12; Millard Taylor, Jan. 30; Margaret Harshaw, Feb. 20; Jose Echaniz, March 13.

**Rochester Civic Orchestra**, 60 Gibbs St. Auspices: Rochester Civic Music Association. Conductor: Paul White. President: Thomas H. Hawks. Executive Secretary: Thomas S. Iannaccone. Guest conductors. Eastman Theatre, 3,352. Eighteen Saturday night pop concerts, beginning Nov. 2. Guest soloists.

**Civic Music Association Concert Series**. Eastman Theatre, 3,352. Florence Festival Orchestra, Oct. 3; Boston Symphony, Oct. 15; Yehudi Menuhin, Nov. 11; Claudio Arrau, Jan. 3; American Ballet Theatre, Feb. 25; De Paur's Opera Gala, April 18.

**Civic Music Association Special Attractions**. Eastman Theatre, 3,352. Black Watch Band, Sept. 28; Fred Waring and his Pennsylvanians, Oct. 14; Ballet Russe de Monte Carlo, Oct. 22; Marine Band, Oct. 28; others to be announced.

**Kilbourn Hall Series**, 26 Gibbs St. Auspices: Eastman School of Music. Director: Howard Hanson. Manager: Clair van Ausdall. Kilbourn Hall, 500. Eastman String Quartet, Oct. 8, Dec. 17, Feb. 4, April 1; Fernando Valenti, Nov. 19; New York Pro Musica Antiqua, Feb. 18; Ronald Leonard, March 25; Josephine Antoine, April 15.

**Eastman School of Music**. Director: Howard Hanson. Faculty and student concerts. Eastman Symphonic Wind Ensemble, Frederick Fennell,

conductor. Eastman Symphony Orchestras, I, II, III, Frederick Fennell and Paul White, conductors. Opera Workshop, Leonard Treash, director. Numerous student recitals; Annual Spring Festival of American Music, Howard Hanson, director, preceded by Annual Symposium of American Music arranged and conducted by Howard Hanson.

**Community War Memorial**, Court and Exchange Sts., 10,000. Director: Harold S. Rand. Incidental concerts beginning in the fall.

**Opera Under the Stars**. Highland Park Bowl. Auspices: City of Rochester. Chairman of the committee: William Gannett. Director: Leonard Treash. Several performances during summer of 1958.

**Schumann Memorial Foundation**, 126 Argyle St. President: Mrs. June M. Dickinson. Executive Secretary: Edward Dickinson. Series of concerts at Genesee, N. Y. and Rochester, to be announced.

## Schenectady

By DOROTHY E. RITZ

**Schenectady Symphony**. Conductor: Anthony Stefan. President: Mrs. Frederick S. Rothe. IUE Hall, 1,200. Three regular concerts; children's concert (sponsored by Junior League); summer Pop concert at Union College. Soloists: Berl Senofsky, Nov. 19; orchestra concert, Feb. 18; Margaret Aydelotte, April 22.

**Civic Music Association**. President: Harry B. Lockwood. Plaza Theatre, 2,327. Detroit Symphony, Nov. 12; Nathan Milstein, Dec. 3; Claramae Turner, Feb. 25; Luboshutz, Nemenoff and Boris Goldovsky, March 25.

**College-Museum Series**. Union College Memorial Chapel, 1,236. Four concerts. Tri-City Symphony, Edgar Curtis, director, Oct. 29 and May 13; Ruth Freeman Chamber Ensemble, Dec. 10; Benno and Sylvia Rabinof, Feb. 11.

**Octavo Singers**. Conductor: Gordon Mason. President: Harry Swan. Union College Memorial Chapel, 1,236. Mendelssohn's "Elijah", Nov. 1; "Messiah", Jan. 10; "Hora Novissima", April 11.

**Schenectady Light Opera Company**. President: Linden Saline. Niskayuna High Auditorium, 1,002. "Finian's Rainbow", Nov. 20-23; "Naughty Marietta", May 21-24.

**Schubert Club**. Director: Dr. Elmer A. Tidmarsh. President: Harry B. Haig. Union College Memorial Chapel, 1,236. Two choral programs. Soloists, Mary Hixon, Dec. 13; May 9, to be announced.

**Thursday Musical Club**. Director: Dr. Elmer A. Tidmarsh. President:

Mrs. John P. DeLaney. Union College Memorial Chapel, 1,236. Two choral programs. Soloists, Stanley Hummel, Nov. 22; Ralph Magelssen, April 18.

**Schenectady Choral Society**. Director: Rufus Wheeler. President: Donald Dartnell. Union College Memorial Chapel, 1,236. Two choral programs, Nov. 26 and April 15. Soloists to be announced.

## Utica

By EDNA COE

**Utica Civic Orchestra**, 111 Columbia St. Auspices: Civic Musical Society. Conductor: Edgar J. Alderwick. President: Rev. William B. Schmidgall. Four subscription concerts. Proctor Auditorium, 1,000. Soloists: Jerre Gibson, violinist; Anthony Jaroszewicz, pianist and Fred Miller, cellist.

**Great Artists Series**, 259 Genesee St. Manager: Roland Chesley. Stanley Theatre, 2,900. Little Orchestra Society, Vronsky and Babin and Faye Emerson, Oct. 17; Ballet Russe, Oct. 23; Rosina da Rimini, Nov. 13; NBC Opera Company, Dec. 4; Cavalcade of Song, Jan. 15; Whittemore and Lowe, Feb. 5.

**Chamber Music Society**. President: Dr. John Stern. Grace Church Auditorium, 500. Deller Trio, Oct. 16; Barylli Quartet, November; Budapest Quartet, December; Hollywood Quartet, March; New Arts Wind Quintet, May.

**Hamilton College Choir**. Director: John Lowe Baldwin Jr. Concerts in New York with Hunter College Choir; appearances in Utica, Coopers-town and Central New York.

## Troy

By EDGAR S. VANOLINDA

**Rensselaer Polytechnic Institute Field House**, 6,000. Jack Garran, impresario. Black Watch Royal Highland Regiment Band, Pipers and Dancers; "The Rivalry"; Mantovani and His New Music.

## Albany

By EDGAR S. VANOLINDA

**Albany Symphony**. Conductor: Edgar Curtis. Philip Livingston High School, 1,240. Three concerts with soloists.

**Civic Music Association**. Philip Livingston High School, 1,240. Louis Kentner, National Symphony, Pilar Lorengar, Isaac Stern.

## New York

**Albany Chamber Music Society**. President: Edward French. Albany Institute of History and Art, 400. **Palace Theater**, 3,750. American Ballet Theatre, Dec. 3.

## Cleveland, Ohio

(Continued from page 247)

Melick. Severance Hall, 1,832. Two concerts. Soloists: Richard Lewis, Dec. 6; Rosina da Rimini, March 28.

**Orpheus Male Chorus**. Director: Kaarlo Mackey. President: Thomas Stinchcomb. Lakewood Civic Auditorium, 2,000, Oct. 4. Masonic Auditorium, 2,800, Jan. 6. Severance Hall, 1,832, May 6.

**Western Reserve University Fine Arts Series**. Severance Chamber Music Hall, 400. Zelma Watson George, Oct. 22; Eugene Kilinski, Nov. 19; Walter Blodgett, Feb. 18; Gretchen Garnett, April 29.

**Cleveland Women's Orchestra**. Conductor: Hyman Schandler. One concert in Severance Hall.

**The Fortnightly Music Club**, Higbee Music Center. President: Mrs. Charles Vieth. Higbee Auditorium, 1,000. Concerts on the first Tuesday of each month, October through May.

**Cleveland Jewish Singing Society**. Severance Hall, 1,832. President: Morris Traeger. Director: Julius Chajes. One concert in May.

**American New Opera Theatre Society**, 3397 E. 139th St. Director: Leslie Kondorossy. Producer: Caroline E. Kulin. Central YMCA, 2200 Prospect Ave. "The Fox", March 2; "King Solomon" and "The Ideal", May 25.

## Burlington, Vt.

By JACK TREVITHICK

The decision of the local Community Concert organization not to present a program during the current year represents a distinct musical loss to Burlington. The group had offered nearly 25 years of music to northwestern Vermont.

**George Bishop Lane Artists Series**, University of Vermont. Executive secretary: Jack Trevithick. Memorial Auditorium, 2,300. Detroit Symphony, Nov. 6; Boris Christoff, Nov. 10; New York City Opera in "La Bohème", Nov. 12; American Ballet Theatre, Dec. 2; "No Time for Sergeants", Dec. 9; Budapest String Quartet, Jan. 7; "The Rivalry", Jan. 12; Mantovani and His New Music, March 22.

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#### Kleinham Music Hall in Buffalo

## Buffalo

By BERNA BERGHOLTZ

The uniting of the two major concert series, the Buffalo Philharmonic and the Zorah Berry Series, both long- and well-established, has given great importance to this season. In addition, the University of Buffalo opened with distinctive ceremonies its new music hall, the Baird Music Building, now the permanent headquarters of its music department.

**Buffalo Philharmonic, The Circle.** Auspices: Buffalo Philharmonic Orchestra Society. Conductor and music director: Josef Krips. Associate conductor: Willis Page. President: Robert L. Millonzi. Manager: Ramsi P. Tick. Kleinham Music Hall, 2,939. Twenty concerts in two series of ten each, Sunday afternoons and Tuesday evenings: seven concerts common to both, three exclusive to the Sunday (symphony) series, three exclusive to the Zorah Berry Division—the Tuesday (symphony-recital) series. Twenty Pop concerts and fifteen Youth concerts, conducted by Willis Page. Series of six concerts at Niagara Falls, New York, sponsored by the Niagara County Concert Association.

Soloists (Sunday and Tuesday series): Yehudi Menuhin, Nov. 3 and 5; Inge Borkh, Alexander Weitsch, Ellen Faulk (concert version of "Elektra"); Dodi Feldin, Dec. 15 and 17; Clara Haskil, Feb. 2 and 4; Nathan Milstein, March 2 and 4; Arthur Rubinstein, March 30 and April 1. Symphony series additional soloists: Pierre Fournier, Dec. 1; Leonard Pennario (Willis Page conducting), Jan. 19. Symphony series special concert: All-orchestral program, March 9. Zorah Berry Division—Symphony-recital series additional events: Ballet Russe de Monte Carlo, Oct. 29; Cesare Siepi, Jan. 28; Irmgard Seefried and Wolfgang Schneiderhan, March 18. Both series special concerts: All-orchestral program including commissioned work premiere "Light out of Darkness" by Normand Lockwood, Feb. 16 and 18; "Elektra" (concert version), Dec. 15 and 17.

Zorah Berry Division special events: The Symphony Orchestra of the Florence Festival, Oct. 16; "La Traviata", NBC Opera Company, Dec. 6; "Messiah", with the Buffalo Schola Cantorum, soloists, and the Buffalo Philharmonic, Josef Krips conducting, Dec. 20; "Rivalry", Jan. 13; Glenn Gould, with the Buffalo Philharmonic, Josef Krips conducting, Feb. 7; Mantovani and His New Music, March 16.

Youth concerts: Fifteen programs, six for elementary school age, six for high school age; special concert for University students, conducted by Aaron Copland.

Niagara Falls series soloists: Pierre Fournier, Dec. 2; Leonard Pennario,

Jan. 20; Nathan Milstein, March 3; Arthur Rubinstein, March 31.

**Buffalo Civic Orchestra, 511 City Hall.** Auspices: Commissioner of Parks, Buffalo Department of Parks. Conductor: Jan Wolanek. Manager: Frank L. Martin. Thirty summer outdoor concerts. Twenty-two "Concerts-under-the-stars", three weekly, July and August (eight co-sponsored by the Albright Art Gallery; one by the Music Performance Fund of the Buffalo Musicians Association); eight Sunday afternoon concerts for children at Zoo Gardens in Delaware Park, July and August. Soloists: Ninety-six resident and out-of-town artists.

**Buffalo Symphonette, 14 Cheltenham Dr.** Conductor: Fred Ressel. Kleinham Music Hall, Mary Seaton Room, 800. Chamber music concerts stressing rarely heard works. Fall soloists: Ardis Obermeyer, and Jean Harling, Oct. 14; spring concert in May. Out-of-town concert, Houghton College, Oct. 11; Christmas concert, Buffalo Museum of Science, Dec. 29; other concerts to be announced.

**Buffalo Chamber Music Society, 267 Linwood Ave.** Manager: Mrs. Una M. Leeming. Kleinham Music Hall, Mary Seaton Room, 800. Chamber music series: Juilliard Quartet, Oct. 21; Barylli Quartet, Nov. 18; Paganini Quartet, Dec. 2; Budapest Quartet, Jan. 20; Albeneri Trio, Feb. 10; Quartetto di Roma, March 3.

**Albright Art Gallery, 1285 Alwood Ave.** Auspices: Buffalo Fine Arts Academy. Director: Gordon Mackintosh Smith. Recitals: Willy Frey, and Squire Haskin, Oct. 13; Betty Allen, Nov. 10; Jean Lunn, Feb. 9; Robert Brink, and Daniel Pinkham, Feb. 23; Ernst and Lorry Wallfisch, March 16. Special program of Christmas music, St. Paul's Cathedral Choir, Dec. 8.

**University of Buffalo, Music Department.** Director: Cameron Baird. Dedication of the Frank Burkett Baird Music Building ceremonies: principal address by Sigmund Spaeth; University of Buffalo Chorale and Orchestra, in parts of the Bach Mass in B Minor, Cameron Baird conducting, Oct. 12. In conjunction with the dedication, special concerts of contemporary music, University of Buffalo Orchestra, Robert Hughes conducting, and soloists: Stanley Wiczorek, Lowell Shaw, Pamela Gearhart, Livingston Gearhart, August Martin and Hazel Jerome, George D'Anna and Salvatore Ronchetta, Allen Sigel, Oct. 13; Ruth Johnson Mohn, Oct. 30.

Lecture series by Aaron Copland, Snee professor in residence: Oct. 10, Nov. 7, Dec. 5, Jan. 16. Lecture series by Carlos Chavez, Snee professor in residence: Feb. 5, March 6, April 17, May 1.

Faculty recitals: Harry Taub, and Allen Giles, Dec. 21; Woodwind Quintet—Robert Mols, Allen Sigel, De Vere Moore, Lowell Shaw, and

Robert Hughes, Jan. 30; Allen Giles, Feb. 17.

Concerts: Christmas music, University of Buffalo Chorale and Symphony, Dec. 12; University of Buffalo Symphony, March 5; University of Buffalo Band, March 12; University of Buffalo Glee Club, April 13.

Opera performances to be announced, Feb. 24 to 28 and May 11 to 14; scenes from the opera repertoire, staged in the "square", March 24 and 26.

Special program: Shakespeare and music, Dec. 23 and 24.

Workshops for High School students held in conjunction with the Buffalo Philharmonic, Dec. 21 and Feb. 15.

**Chromatic Club, 702 Parkhurst Blvd.** President: Mrs. Edward Messinger. Kleinham Music Hall, Mary Seaton Room, 800. Artist recital: Saramae Endich, Nov. 11. Regular monthly member recitals.

**Community Music School, 325 Summer St.** Director: Dorothy Hebb. Spring concert, Kleinham Music Hall, Mary Seaton Room, 800. Monthly student recitals.

**Grosvenor Library, 383 Franklin St.** Auspices: Grosvenor Friends of Music. Concert: Alfred Deller Trio,

## New York

Grosvenor Auditorium, Nov. 9; other events to follow.

**Buffalo Museum of Science, Humboldt Park.** Music Division, Head: Mrs. Fred Ressel. "Twilight Music Hour" recitals for children, second and fourth Sunday afternoons, November through April; Junior Chorus for boys and girls, ages nine to sixteen, presenting program of Christmas music, and musical play, to be announced. Weekly lectures "Symphonic Music Explained" by Richard Seibold.

**Buffalo Schola Cantorum, Buffalo Museum of Science, Humboldt Park.** Director: Willis Page. Concert performances: "Four Sacred Pieces", Verdi, with Buffalo Philharmonic, Nov. 17 and 19; "Messiah", with Buffalo Philharmonic Orchestra, Dec. 20; "Requiem", Verdi, date to be announced.

**Music Forum for Piano Teachers, 269 Parkwood Ave., Kenmore.** President: Mrs. Leola Bork Erftenebeck. Lecture-recitals: Frances Dillon, Mannes College of Music, two-day sessions, Oct. 16 and 17; others by members and guests during season.

## Providence, R. I.

By EDWARD G. HAIL

Music lovers in the Rhode Island area heard a major oratorio for the first time in many years in a performance given by the Rhode Island Philharmonic on one of its winter subscription series programs. The work was Bach's "St. John Passion" and was presented with Helen Boatwright, Lydia Summers, Blake Stern, David Laurent, Phillip Treggor and the combined choruses of Brown-Pembroke and the University of Connecticut on April 9. The response indicated a new revival of interest in large sacred works which have been for the most part dormant in this area since before World War II.

The Rhode Island Philharmonic Youth Orchestra completed its second successful year by playing two concerts, one of them in March combined with the parent Philharmonic.

A pops concert by the Rhode Island Pops Orchestra was given in Jamestown on Aug. 12 to celebrate the 300th anniversary of the founding of the town. The concert, sponsored by MPTF, was conducted by Martin Fischer, who is the associate conductor of the Philharmonic.

**Rhode Island Philharmonic, 49 Westminster St.** Auspices: Rhode Island Philharmonic Orchestra, Inc. Conductor: Francis Madeira. Manager: Edward G. Hail. President: H. Seymour Wiley. Veterans Memorial Auditorium, 2,200. Five subscription concerts. Soloists: Vera Franceschi, Nov. 12; all orchestral, Dec. 7; and guest conductor, Minas Christian, Evansville Philharmonic; Alexander Brailowsky, Feb. 11; Joseph Conte and Martin Fischer, March 8; Verdi "Requiem", with Laura Castellano, Rosalind Nadell, Morley Meredith, John Drury and the Rhode Island Civic Chorale, April 10. Free concert on Columbus Day, Oct. 12, under auspices MPTF and Providence Journal. This concert initiates the first binational broadcast of a concert over AM and FM in Rhode Island. Concert in June for Lidia School of Ballet; 12 Children's Concerts under

auspices Philharmonic Children's Concert Committee; 13 concerts in Junior and Senior High Schools under an appropriation by the Rhode Island State Legislature.

**Community Concert Association, 31 Laurel Ave.** President: Mrs. Willard B. van Houten. Assistant Secretary: Raymond G. Williams. Veterans Memorial Auditorium, 2,200. Les Ballets Janine Charrat de France, Sept. 30; Philadelphia Orchestra, Oct. 21; Lois Marshall, Jan. 14; Myra Hess, Feb. 18; Eugene List and Carroll Glenn, March 4.

**Temple Beth El Concert Series, 70 Orchard Ave.** Auspices: Sisterhood of Temple Beth El. Chairman: Mrs. Frederick W. Schwartz. Temple Beth El, 1,000 Yehudi Menuhin, Nov. 13; Andre Tchaikowsky, Dec. 4; Virtuosi di Roma, Jan. 15; Victoria de los Angeles, March 12.

**Rhode Island Chamber Music Concerts, P. O. Box 1903, Brown University.** Business Manager: Mrs. D. Graham Keith. Rhode Island School of Design Auditorium, 954. Hungarian Quartet, Oct. 29; New Art Wind Quintet, Nov. 26; Quartetto di Roma, Feb. 10; Juilliard Quartet, April 8.

**Boston Symphony.** Local Manager: Raymond G. Williams, 31 Laurel Ave. Veterans Memorial Auditorium, 2,200. Five concerts: Nov. 5, Dec. 3, Jan. 21, Feb. 25, March 11.

**Brown University Chorus, Music Department, Brown University.** Director: David Laurent. Five concerts.

**Brown University Orchestra, Music Department, Brown University.** Conductor: Martin Fischer. Alumnae Hall, 900. Five concerts.

## Corinth, Miss.

By WILLIAM LILE HARRIS

**Corinth Concert Association.** Manager: William Lile Harris, P. O. Box 131, Cherokee, Ala. President: Mrs. Robert Shirley, Magnolia Drive. Corinth High School Auditorium, 700. William Lewis, Oct. 15; Don Cossack Chorus, Nov. 26; Jorge Bolet, Jan. 14; Lotte Goslar's Pantomime Circus, March 17.

## New Orleans

By SEYMOUR SOKOLOFF

**New Orleans Philharmonic-Symphony Society**, 605 Canal St. Conductor: Alexander Hilsberg. Assistant conductor: Jacques Brouman. Manager: Jack F. Dailey. President: Dr. Joseph C. Morris. Municipal Auditorium, 2,900. Eighteen subscription concerts. Soloists: Pierre Fournier, Norman Carol, Leonard Pennario, Szymon Goldberg, Claude Frank, Istvan Nadas, Nathan Milstein, Margaret Harshaw, Glenn Gould, Carol and Barton Frank, Alonso and Youskevitch, Irene Jordan, Morley Meredith, Artur Rubinstein. Guest conductors: Dimitri Mitropoulos, Vladimir Golschmann, Erich Leinsdorf, Alfred Wallenstein, Carlos Chavez, Pierre Manteux, Andre Kostelanetz.

**New Orleans Opera House Association**, 420 St. Charles Ave. Musical Director: Renato Cellini. President: Fred A. Bultman. St. Municipal Auditorium, 2,900. "Boris Godunoff", with Boris Christoff, Yi-Kwei Sze, Eddie Ruhl, Rosalind Nadell, Oct. 10 and 12; "The Barber of Seville", with Maria Giovanna, Cesare Bardelli, Italo Tajo, Lawrence Davidson, Oct. 24 and 26; "Tosca", with Dorothy Kirsten, Eugene Conley, Walter Cassel, Nov. 14 and 16; "Lucia di Lammermoor", with Maria Giovanna, Giuseppe Campora, Norman Treigle, Cornell MacNeil, Dec. 5 and 7; "Manon Lescaut", with Eleanor Steber, Louis Roney, March 25 and 27; "Il Trovatore", with Herva Nelli, Leonard Warren, May 1 and 3.

**Experimental Opera Theatre of America**, 420 St. Charles St. Musical Director: Renato Cellini. Series of five or six operas to be presented during five-week period between May 5 and June 7, 1958, at Civic Theatre (three performances weekly).

**New Orleans Opera Guild (Community Concert Series)**, 819 Canal St. President: Mrs. Edward B. Ludwig. Auditorium, 4,700. Ballet Theatre, Oct. 14; NBC Opera Company, Nov. 10; Black Watch Band (Loyola Field House Auditorium), Nov. 15; Louis Kentner, Nov. 20; Florence Festival Orchestra, Dec. 2; Chicago Opera Ballet, Feb. 23; Minneapolis Symphony, Isaac Stern, soloist, Feb. 27; Eileen Farrell, March 14; Jussi Björling, April 2.

**Xavier University**, Palmetto and Pine Sts. Recitals and concerts.

**Dillard University, Music Department**. Director, Dillard Lyceum Series: Calvin Dash, Richard Nelson, Sept. 29; Jean Erdman, Oct. 24; Betty Allen, Nov. 14; Lotte Goslar, Feb. 21; Marcia Pickwell, March 14; Brahms "Requiem", March 30; Calvin Dash, April 13; Mitchell and Ruff, April 24; faculty recital, May 4.

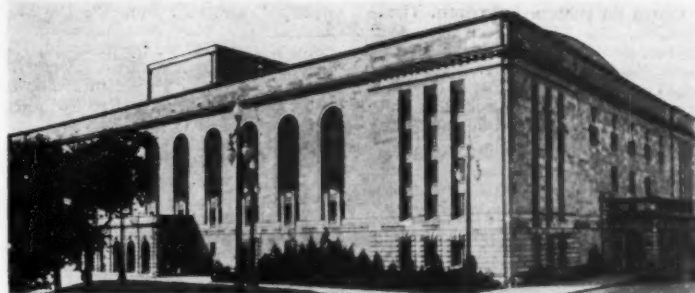
**Crescent City Concerts Association**, 605 Canal St. President: Ellenor Paxton. Musical director: James Yestadt. Municipal Auditorium, 2,900. Eight weeks of summer pop concerts.

**Loyola College of Music**. Concerts and opera workshop.

**New Orleans Friends of Music**. President: Joe Myers. Solisti di Zagreb, Nov. 21; Budapest String Quartet, Jan. 27; Mieczyslaw Horszowski, March 5; Juilliard String Quartet, March 19.

## Shreveport

**Shreveport Civic Opera Association**, 1464 Texas Eastern Bldg. President: Robert Fitzpatrick. Managing director: Jack Lawson Gillum. Musical director: Helen Ruffin Marshall.



Eugene Delcroix

New Orleans Municipal Auditorium

Choreographer: Paul Coates. Two productions. "Tosca" (Strand Theatre, 1,700), with Brenda Lewis, Andre Turp, and William Chapman, Nov. 19; "Manon" (Marjorie Lyons Playhouse, 359), with Katherine Fitzpatrick, Loren Driscoll, John Cox, and William Beck, conducted by Walter Herbert, Jan. 13, 15, and 17.

**Shreveport Symphony Society**, Symphony House, 2803 Woodlawn. Musical director: John Shenaut. Secretary: Mrs. James Lovejoy. Five pairs of concerts. Soloists: Grant Johannesen, Margaret Harshaw, and Leonard Pennario. Twenty-three youth concerts, four television programs and three operas in conjunction with the Shreveport Civic Opera Association.

## Tucson, Ariz.

By GERALDINE SALTZBERG

**Tucson Symphony**, 2719 E. Broadway. Auspices: Tucson Symphony Society. Conductor: Frederick Balazs. President: Fred Armstrong. Business manager: Frederick H. Lowry. University of Arizona Auditorium, 2,500. Five subscription concerts; nine children's concerts; one post-season Pops concert; 30 chamber-music concerts to be played in the grade schools, by the Tucson String Quartet, players in the Tucson Symphony. Soloists: Robert Goldsand, Oct. 22; Paul Olesky, Nov. 26; Stanley Plummer, Jan. 14; György Sandor, April 22.

**Saturday Morning Musical Club**, 330 S. Scott Ave. President: Robert O'Connor. Temple of Music and Art, 950, and University of Arizona Auditorium, 2,500. Four subscription concerts: Festival Quartet, Jan. 21; Ballet Russe de Monte Carlo, Jan. 27; Jorge Bolet, Feb. 26; Mattiwillda Dobbs, March 24. By arrangement with Tucson Federation of Musicians, Local No. 771, five concerts by Tucson Sinfonietta. Conductor: Georges de Meester.

**Temple of Music and Art**, 330 S. Scott Ave. Manager: Elizabeth Healy. Seats 950. Father Flanagan's Boys' Chorus, Sept. 29; Don Cossacks, Nov. 10; Carmen Amaya, Nov. 18; Carlos Montoya, Nov. 19; Jose Greco, March 20; National Ballet of Canada, March 28.

**Tucson Arizona Boys Chorus**, 330 S. Scott Ave. Auspices: Tucson Boys Chorus Society. Director-President: Eduardo Caso. Temple of Music and Art, 950. Concerts of Christmas Carols at public places. Christmas TV show. Nationwide concert tour from Jan. 20, to March 30. Easter Sunrise Services. Four concerts in April.

**Tucson Civic Chorus**, 3363 N. Christmas Ave. President-Director: Harold B. Porter. Two subscription performances, Nov. 12 and March 18. Four performances of "Amahl and the Night Visitors", Dec. 6, for children in the Tucson grade schools. Two summer concerts.

**Arizona Friends of Music**, 2725 E. 8 St. Treasurer: Herman Novick. Liberal Arts Auditorium of the University of Arizona, 600. Four subscription concerts. Paganini Quartet, Nov. 6; Hungarian Quartet, Dec. 9; Koeckert Quartet, Feb. 12; Alma Trio, March 27.

**University of Arizona Artist Series**. Auspices: University of Arizona. Andrew W. Buchhauser, Acting Dean of the School of Music, University of Arizona. University Auditorium, 2,500. Robert Goldsand, Oct. 20; Leonard Pennario, Nov. 14; Symphony Orchestra of the Florence Festival, Nov. 24; Les Ballets Janine Charrat de France, Dec. 3; Vienna on Parade, Feb. 3; Anna Russell, Feb. 11; University Symphony Orchestra, March 16; Eileen Farrell, April 23.

University of Arizona Faculty Concerts. Auspices: University of Arizona. Andrew W. Buchhauser, Acting Dean of School of Music, University of Arizona. Liberal Arts Auditorium of the University of Arizona, 600, and University Auditorium, 2,500. Emilio Osta, Nov. 5; Faculty Spring Quartet, Nov. 11; Eugene Conley and

Diran Akmajian, Nov. 18; University of Arizona Symphonic Orchestra, Nov. 20; Margaret Ough, Anna Mae Sharp, and Andrew Buchhauser, Dec. 2; Edna Church, Dec. 11; "Messiah", John Bloom, director, Dec. 15; Robert Emile and Eugene Conley, Jan. 8; Faculty String Quartet, Feb. 2; Opera Workshop performances, Feb. 19, 20, 21; Symphonic Band, Jack Lee, director, Feb. 25; U. of A. Symphonic Orchestra, Henry Johnson, director, May 7; Symphonic Band, May 11.

## Lexington, Ky.

By CHARLES G. DICKERSON

**Central Kentucky Concert and Lecture Association**. President: Herman E. Spivey. Executive secretary: Mrs. I. D. Best. University of Kentucky Memorial Coliseum, 12,000. Boston Symphony, Oct. 19; Black Watch Band and Pipers, Nov. 18; Ballet Russe de Monte Carlo, Nov. 25; Jerome Hines, Jan. 10; Roberta Peters, Feb. 19; Glenn Gould, March 28; Roger Wagner Chorale, April 10; Wagner Opera Company in "La Traviata", April 15.

**Lexington Symphony Society**. A new orchestra with Erik Kahlson, conductor; Joe Lehman, chairman. Transylvania College McAlister auditorium, 3,000. Four or more concerts.

**Central Kentucky Youth Symphony**. Sponsored by Youth Music Society. Conductor: Marvin Rabin. Associate conductor: Zigmundt Darzel; Business manager: Richard Allison, 832 W. Main St. Local concerts in schools and tours to nearby cities.

**Central Kentucky Chamber Music Society**. Edward W. Rannels, University of Kentucky, president. Five chamber-music concerts.

## NEW ORLEANS Philharmonic Symphony ALEXANDER HILSBURG

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# San Francisco

(Continued from page 245)

**San Francisco Ballet**, 378 18th Ave. Auspices: San Francisco Ballet Guild. Director: Lew Christensen. President: Mrs. William Bayless. Functions as San Francisco Opera Ballet and as separate producing unit. Annual Christmas matinee of "Nutcracker" in Opera House. Tour of South America in 1958.

**Contemporary Dancers**. Director: J. Marks. Dance Center. 1725 Washington St. Monthly performances, lectures, exhibits.

**Bay Area Ballet**. Monthly Ballet Previews. Workshop for choreographers and dancers. Marines' Memorial Theatre. First Sunday each month.

**Ballet Celeste**, 1638 Market St. Auspices: Pacific Dance Theatre. Artistic director: Merriem Lanova. Tour manager: Dorothy Clifford. Company of youthful artists who have toured the United States in repertoire of classic and contemporary works. *Coppelia*, Feb. 15 (Veterans' Auditorium); joint concert with San Francisco Little Symphony, March 25 (Museum of Art); youth concerts with San Francisco Symphony locally and in Berkeley; spring-summer tour including East Coast and possibly foreign countries.

**San Francisco Municipal Chorus**, City Hall. Director: Hans Leschke. Appearances with San Francisco Symphony and occasional appearances as separate choral group.

**San Francisco Bach Choir**. Director: Waldemar Jacobson. Annual Bach festival programs in various church auditoriums.

**California Palace of the Legion of Honor Patrons of Art and Music**, Lincoln Park, San Francisco. Chairman: Joseph B. Branstetter. Secretary: Walter T. Prendergast. Concerts and art exhibitions.

**Composers Forum**. University of California. Chairman, program committee: Arnold Elston. Museum of Art, 400.

**Campion Society**. Co-directors: John Edmunds and Leonard Ralson. Museum of Art, 400. Spring festival of unfamiliar music.

**Bay Area Byzantine Chorale**. Director: Pericles Phillips. Annual performance of Greek and Byzantine music. Marines' Memorial Theatre.

**Sigmund Stern Grove Midsummer Musicals**. Auspices: City Recreation Commission (City Hall) and Sigmund Stern Grove Committee. Free opera, symphony, ballet, choral, and band concerts by resident groups on Sunday afternoons, from June to September.

**Opera Ring**. Director: Irma Kay, 123 S. Van Ness Ave. Opera-in-the-round. Thursdays, Fridays, Saturdays, and Sundays.

**Golden Gate Opera Workshop**. Golden Gate YMCA. Director: Ernest Schaeche. Student productions in English.

**San Francisco Children's Opera Association**. Honorary president: John K. Hagopian. Directors: Norbert and Heddy Gimgold, 410 Arguello Blvd. Performances by children for children of fairy-tale operas arranged by the directors. Marines' Memorial Theatre.

**San Francisco Junior Pops Symphony**. President: Agatha Drew McKay, 480 Hazelwood Ave. Conductor: David Forester. Nourse Auditorium.

**San Francisco Little Symphony**. Founder-conductor: Gregory Millar. Veterans' Auditorium, 1,100. Five concerts. Soloist: Sara Biro, Nov. 14.

**Guild Chamber Ensemble**. Four concerts in California Club, one in University of San Francisco.

**Opera da camera Labyrinth**. Theatre-Club, Inc. 817 S. Van Ness Ave. Lecture-recitals by Oswald Jones, music theorist, Dec. 20 and 22; Margot Helmuth Blum, mezzo-soprano, Jan. 5 and 6. Lucien Labaudt Gallery, 150. Further producing, publishing, and recording plans.

## Palo Alto

**Northern California Concert and Artists Management**, 851 Lytton Ave., Palo Alto. Artists: Bel'Arte Trio (Eugene Lawrence, baritone; Josephine Barbano, soprano; Raymond Foote, pianist); JoAnn Crossman, pianist, and Donald Stenberg, baritone; Frederic Loadwick, tenor, and Lila LeVan, pianist; "Songs of Scandinavia" (Ingeborg France, mezzo-soprano); Miss Barbano, Pegi Di Bari, Margaret Norcross, Edith Zitelli, sopranos; Juanita de Young, Miss France, mezzo-sopranos; Walda Bradley, contralto; Mr. Loadwick, Ante Soljanich, tenors; Mr. Lawrence, Mr. Stenberg, baritones; Miss Crossman, Mr. Foote, Miss LeVan, pianists.

## Oakland

By CLIFFORD GESSLER

Oakland celebrated the renovation and improvement of its municipal Auditorium Theatre with a festival on Nov. 12-19, opening with an opera concert of excerpts from "La Bohème", with Dorothy Kirsten, Marie Gibson, Gianni Raimondi, Umberto Borghi, Harve Presnell, and Lorenzo Alvary, and the San Francisco Opera Orchestra, conducted by Kurt Herbert Adler. Other events scheduled for the week included a recital by Marco Sorisio, Oakland-New York tenor; opening of the Oakland Civic Music Association season; and the Oakland Symphony's first concert of the season. Alterations increased the seating capacity from 1,950 to 2,000.

**Oakland Symphony**, 2655 Wakefield Ave. Auspices: Oakland Symphony Orchestra Association. Conductor: Orley See. President: Dr. John G. Mitchell. Secretary: E. Burton Weber. Oakland Auditorium Theatre, 2,000. Four subscription concerts. Soloist: Louis Kaufman, Nov. 19.

**Oakland Civic Music Association**, P. O. Box 303. President: E. Rollin Silfies. Secretary: Dolores Waldorf. Oakland Auditorium Theatre, 2,000. Janine Charrat Ballet, Nov. 18; Ruggerio Ricci, Dec. 2; Festival Quartet, Jan. 13; Pilar Lorengar, Feb. 11; Claudio Arrau, Feb. 26; Roger Wagner Chorale, March 5; Cesare Valletti, March 23.

**Oakland Orpheus** (male chorus), 358 San Carlos, Piedmont. Director, Hugh D. Brown. President: J. Gordon Epperson. Secretary: James Fisher. Oakland Auditorium Theatre, 2,000. Three concerts.

**Unruh Philharmonic Chorus**, 478 Santa Clara Ave. Director: John D. Unruh. President: Clarence Hallert. Oakland Auditorium Theatre, 2,000. "Messiah", in December; other concerts.

**Wednesday Morning Choral Club**, 2129 Emerson St., Berkeley. Director: Edgar A. Thorpe. President: Mrs. Albert Williams. Rockridge Woman's Club Auditorium, 400.

**Mills College**, Oakland 13. President: Lynn White Jr. Sponsor: Mills College Art Commission. Mills Concert Hall, 560; Lissner Hall, 678. Trio (Nathan Rubin, Bonnie Hampton, Bernhard Abramowitz), Oct. 30; Naomi Sparrow, pianist, Nov. 20;

Gluck's "Orpheus", Jan. 19, 20, 21. Other attractions to be announced.

**San Leandro Civic Orchestra**, 1477 Glen Drive, San Leandro. Director: Alexander Manke. President: Stanley Block. Bancroft Jr. High School Auditorium.

**Contra Costa Concert Guild**, 2000 Dennis Drive, Antioch. President: Mrs. William A. Page. El Campanil Theatre, 1,100.

**Central Contra Costa Youth Concerts**, P. O. Box 83, Walnut Creek. President: Mrs. George Perry. Secretary: Mrs. C. L. Offen. Las Lomas High School Auditorium, 800.

**Oakland Light Opera Association**, 3974 Lyman Road. Director: John M. Falls. Woodminster Amphitheatre, 5,000. Summer light operas sponsored by Oakland Park Commission.

**Community Concert Associations**: Napa: John McCollum, Oct. 24; Kovach and Rabovsky, Nov. 21; Clara-mae Turner, March 13; Rudie Sinfonietta, May 6.

Fremont. Washington Union High School: Mary McMurray, Oct. 23; Teltschik Duo, March 15; Concertmen, March 25.

Hayward. Hayward Union High School: Brian Sullivan, Oct. 7; David Abel, Nov. 4; Tucson Boys Choir, Jan. 23; Robert Joffrey Ballet, Feb. 15; Jorge Bolet, March 3.

Acalanes. Acalanes High School, Lafayette, and Las Lomas High School, Walnut Creek: Barbara Gibson, Nov. 7; Angeliars, Nov. 19; Vera Franceschi, Jan. 18; Robert Joffrey Ballet, Feb. 12; Jon Crain, April 23.

Pleasanton-Livermore. Livermore High School and Amador High School, Pleasanton: Brian Sullivan, Oct. 9; Paganini String Quartet, Jan. 14; Maria Svetlova Dance Group, April 14.

Martinez. Martinez Junior High School: Camilla Wicks, Oct. 3; Mary McMurray, Nov. 3; Tucson Boys Choir, Jan. 24.

Sunnyvale. Jarvis Bishop School: Mary McMurray, Oct. 27; Mauney Twins, Nov. 13; Archer and Gile, Feb. 24.

Los Gatos. Los Gatos Union High School: Leonard Pennario, Oct. 4; Edmund Kurtz, Dec. 11; Joffrey Ballet, Feb. 8; Igor Gorin, March 17.

Peninsula Association. Palo Alto High School: Mildred Miller, Oct. 4; Michael Rabin, Feb. 21; Vronsky and Babin, March 21; Jon Crain, April 21. Redwood City. Sequoia Union High School: John McCollum, Oct. 28; Sarah Fleming, Jan. 13; Nieuw Amsterdam Trio, Feb. 20; Teltschik Duo, March 14.

Stockton. Camilla Wicks, Oct. 1; Elisabeth Schwarzkopf, Oct. 29; Festival Quartet, Jan. 10; Claudio Arrau, Feb. 20; De Paor Opera Gala, March 1.

Sacramento. Symphony Orchestra of Florence Festival, Nov. 14; Les Ballets Janine Charrat, Nov. 21; Zvi Zeitlin, Jan. 21; Vienna on Parade, Feb. 14; Vronsky and Babin, March 19; Eileen Farrell, April 11.

San Leandro. John Muir Junior High School: Camilla Wicks, Oct. 12; San Francisco Symphony, Feb. 24; William Warfield, March 15.

Lake County. Exhibit Hall, Lake County Fair Grounds: John McCollum, Oct. 27; Tucson Boys Choir, Feb. 1; Alma Trio, March 16.

## Berkeley

By HELEN CLARKE LOVE

The opening of the Hertz Music Hall on the University of California campus will be celebrated by dedication ceremonies and a series of recitals from April 15 through May 20.

The new Morrison building adjoining Hertz Music Hall will house all music studios, offices and classrooms.

**University of California**. Chairman, department of music: David Boyden. Secretary, Committee on Drama, Lectures and Music: Betty Connors. Wheeler Auditorium, 934; Dwinelle Hall, 487. University Orchestra, Conductor: Piero Bellugi; University Chorus, Director: Edward Lawton; University Glee Club and Treble Cleff: Robert Commanday; University Concert Band and Chamber Band: James Berdahl.

William Crosten and Sandor Salgo, June 16. Hungarian Quartet, June 20, 24, and 27. Summer Session Chorus, July 16 and 25; assisting in lecture by William Nollner, July 19. Folk music by local folk singers, July 20. Adolph Baller and Gabor Rejto, July 22 and 29. Alfred Frankenstein, lecturer, and Bernhard Abramowitz, pianist, July 24. Folk songs of India by local Indian students, July 26. Chamber music conducted by Piero Bellugi, Aug. 27.

Six concerts by Griller Quartet, Sept. 26, 30, Oct. 2, 3, 10 and 13. Folk music: Sandy Paton, Sept. 27; Clark and Margarita Allen, Oct. 11; Sam Hinton, Oct. 25; Gateway Singers, Nov. 11. Noon concerts by faculty members and music department students, weekly, beginning Sept. 26. Bonnie Hampton and June Kovach, Oct. 27. Rita Streich, Nov. 4.

Four opera films: "The Marriage of Figaro", Oct. 22; "Mussorgsky", Oct. 29; "Il Trovatore", Nov. 5; "The Barber of Seville", Nov. 12.

Pierre Fournier, Nov. 15. Alfred Deller Trio, Nov. 21. Ruth Slenczynska, Nov. 24. University Symphony, Dec. 15. Paul Badura-Skoda, Jan. 5. University Chamber Band, Jan. 12. Koeckert Quartet, Feb. 9. Rey de la Torre, Feb. 11. Tossy Spivakovsky, March 6.

**Berkeley Concert Association**, 25 Oak Ridge Rd. President: Mrs. William DeLoss Love. Secretary: Mrs. Charles Peter Dutton. Community Theatre, 3,600; American Ballet Theatre, Sept. 10 and 11; Lisa Della Casa, Oct. 2 and 3; Florence Festival Orchestra, Nov. 15 and 16; Gold and Fiddale, Jan. 13 and 14; Zino Francescatti, Feb. 4 and 5; Roger Wagner Chorale, March 3 and 4; Jussi Bjorling, April 15 and 16.

**Little Symphony Orchestra of San Francisco, Inc.** Auspices: self governing. Little Symphony Orchestra Guild in process of formation. Conductor: Gregory Millar. President: Earl Saxton. Manager: Raymond Duste. Wheeler Auditorium, 934. Three concerts sponsored with University of California Committee on Drama, Music and Lectures, Nov. 17, Dec. 3, Jan. 7. Little Theatre, 650. Feb. 14, April 20.

**Youth Concerts**. Auspices: Berkeley Albany Council of Parent-Teacher Associations and Berkeley Public Schools. Community Theatre, 3,600. Four concerts by San Francisco Symphony, Earl Bernard Murray, conductor: Feb. 4, Feb. 25, March 26, April 23.

**Berkeley Young Peoples Symphony**. Conductor: Jessica Marcelli. Secretary: Mrs. William Page Douglas, 22 Poppy Lane. Managing Director, Wm. E. Chamberlain. Community Theatre, 3,600; Oakland Auditorium Theatre, 2,200. Nov. 25; May 23; other dates to be announced.

**Evening School Opera Theatre**. Auspices: Berkeley Public Schools. Conductor: Marsden Argall. Little Theatre, 650. "Barber of Seville", Nov. 22 and 23; "Don Pasquale", Feb. 7 and 8; Opera Chorus with

(Continued on page 256)

## Baltimore

By GEORGE KENT BELLOW

With the reorganization of the Baltimore Symphony, now under the management of Betty Danneman, the past year has been marked by unusual growth, both financial and artistic. The orchestra, with Massimo Freccia in his sixth season as conductor, is drawing capacity houses for all concerts.

Reginald Stewart has resigned as director of the Peabody Conservatory College of Music. Henry Brant has replaced Nicolas Slonimsky on the faculty, and Ifor Jones has returned to teach and direct the Peabody Chorus. With the resignation of Agi Jambor, Daniel Ericourt was appointed to the piano faculty, and Elliot Calkin is the new conductor of the Student Orchestra.

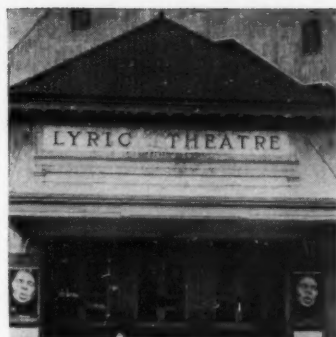
**Baltimore Symphony**, 800 Cathedral St. Auspices: Baltimore Symphony Association. Musical director and conductor: Massimo Freccia. President: Dr. C. Berhard Brack. Manager: Betty Danneman. Lyric Theatre, 2-800. Twelve mid-week concerts; ten Saturday night Pop concerts; educational concerts (at high school auditoriums); eighty-seven concerts in all important Maryland cities; tour of two weeks in northern east-coast cities.

Midweek soloists: Abbey Simon, Oct. 23; Rosa Savoia, Oct. 30; Robert Casadesu, Nov. 13; Elisabeth Schwarzkopf, Nov. 20; Eugene Jochum, guest conductor, Jan. 15; Pierre Monteux, guest conductor, Jan. 22; Paul Kletzki, guest conductor, Feb. 5; Yehudi Menuhin, Feb. 19; Leonard Pennario, Feb. 26; Geza Anda, March 12; "Carmina Burana", with Ellen Faull, John Ferrante, Westminster Choir, John Finley Williamson, director, March 19.

Saturday night soloists: Laszlo Steinhardt, Nov. 2; Virginia Reinecke, Nov. 23; Skitch Henderson, guest conductor, Jan. 4; Remo Bolognini, guest conductor, Jan. 11; Herbert Grossman, guest conductor, with Bonnie Murray, Patricia Marand, Glade Peterson, Norman Atkins, Western Maryland College Chorus, Alfred deLong, director, Jan. 18; Remo Bolognini, guest conductor, Elena Giordano, Feb. 1; Thomas Brockman, Feb. 22; Earl Wild, March 8; "Ballet Night", dancers to be announced, March 15.

**Peabody Conservatory College of Music**, 1 East Mt. Vernon Pl. President: John Montgomery. Director through June, 1958: Reginald Stewart. Dean: Virginia Carty. Publicity: Donald Spatz. Superintendent, preparatory department: Leah Thorpe. Peabody Conservatory Concert Hall, 1,000. Candlelight concerts—Little Orchestra, Reginald Stewart, conductor. Soloists: William Kroll, Britton Johnson, Reginald Stewart, Oct. 8; Ignatious Gennusa, Phyllis Frankel, Elwood Gary, Paul's Puppets, Oct. 22; Joseph Eger, Aldo Parisot, Joseph Victor Laderoute, Nov. 12; "L'Enfance du Christ", Florence Kopleff, John McCollum, Robert Kirkham, Paul Ukena, Peabody Choir, Ifor Jones, director, Dec. 16; Suzanne Danco, Jan. 7; Bach Aria Group, Jan. 21.

Students organizations: Peabody



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Lyric Theatre in Baltimore

Orchestra, Elliot Galkin, conductor; Peabody Chorus, Ifor Jones, director; Peabody Band, Richard L. Higgins, leader; opera class, Felix Brentano, director, and Leroy Evans, coach; dance department, Carol Lynn, director; modern dance, Dale Sehnert. Faculty series of concerts.

**Bonney Concert Bureau**, 327 N. Charles St. Director: Lillian Bonney. Lyric Theatre, 2,800. Eight concerts by the Philadelphia Orchestra. Guest conductors: Erich Leinsdorf, Feb. 12; Igor Markevitch, March 5. Soloists: Eugene Istomin, Oct. 9; Zino Francescatti, Nov. 27; Lorne Munroe, Dec. 18; Rudolf Firkusny, Jan. 8. New York City Center Ballet, with National Symphony Orchestra, Jan. 24 and 25. The Black Watch, Fifth Regiment Armory, sponsored by the English Speaking Union, Nov. 28.

Two performances by the Metropolitan Opera Company. "Eugen Onegin", March 24; "Othello", March 25.

**Baltimore Civic Opera Company**. Director: Leigh Martinet. Artistic advisor: Rosa Ponselle. Lyric Theatre 2,800. "Madama Butterfly", Igor Chichagov, guest conductor, Nov. 15 and 16; "Carmen", Feb. 14 and 15; "Gianni Schicchi", "Suor Angelica", "Il Tabarro", May 2 and 3.

**Baltimore Museum of Art**, Charles and 31st Sts. Director: Adelyn D. Breeskin. Auditorium 448. Young Musicians Series: Gerle String Trio, Oct. 19; Agi Jambor, Nov. 16; Mitchell-Ruff Jazz Duo, Jan. 18; John Langstaff, March 8; New York Brass Quintet, April 19. Annual Theresa H. Cahn Memorial Concert, Albeneri Trio, Oct. 28. Theatre Arts Series: Melissa Hayden and Andre Eglevsky, Oct. 31; Lotte Goslar and her Pantomime Circus, Jan. 28; Cornelia Otis Skinner, March 11; Mary Anthony Dance Group, April 22.

**Central Ticket Agency, Inc.**, 206 N. Liberty St. Director: Harry Baernstein, III. Lyric Theatre, 2,800. Fred Waring, Oct. 12; Anna Russell, Nov. 8; American Ballet Theatre, Dec. 7 and 8; Mantovani and His New Music, Jan. 31.

**Chamber Music Society of Baltimore**. Musical director: Hugo Weisgall, Museum of Art, 448. Robert Gerle, Britton Johnson, Julio Esteban, Nov. 18; Amadeus Quartet, Jan. 20; Hermann Prey, Feb. 17; Aaron Copland, Katharine Hansel, William Maselos, April 13.

**Brown Memorial Church**. Eugene Belt, organist and director. Monthly organ recitals and Oratorios. "Pilgrim's Progress", Oct. 20; Alexander Schreiner, Oct. 29; Bach's "Christmas Oratorio", Dec. 10; Spring concerts and dates to be announced.

**Handel Choir of Baltimore**. Director: James Winship Lewis. Christmas program, excerpts from "Messiah", Emmanuel P. E. Church, Dec. 8, Old St. Paul's P. E. Church, Dec. 15; Brahms's "German Requiem", Em-

manuel Church, March 2; Spring concert, Kodaly's "Missa Brevis", Bach Cantata, May 3.

**Bureau of Music (Department of Recreation and Parks)**. Superintendent: Earl F. Forman, 1714 Park Ave. Sponsors ten Saturday night concerts of the Baltimore Symphony, Lyric Theatre; summer band concerts.

**Baltimore and Ohio Men's Glee Club**. Director: James Allen Dash. Christmas and spring concerts. Dates to be announced.

**Baltimore Music Club**. President: Mrs. Henry C. Tiemeyer, Jr. Opening concert, Gerson Yessin, Oct. 15. Bi-monthly concerts, Museum of Art. Annual contest for soloist with the Baltimore Symphony. Annual contest for professional debut recital.

**Goucher College Concert Series**. The Barn, 400, Goucher College Campus, Towson 4, Md. The Little Orchestra, Reginald Stewart, conductor, Oct. 29; Harry Shub, Dec. 10; Adele Addison, Feb. 11; Claremont String Quartet, March 11; Baltimore Woodwind Ensemble, April 22; Agi Jambor, Richard Kay, May 27.

**Music Centre**, 1123 N. Charles St. Director: Ernest R. Fink. Lyric Theatre, 2,800. Shanto Rao and her Dancers of India, Nov. 17; Ballet Russe de Monte Carlo, Lyric Theatre, April 18 and 19.

## South Carolina Spartanburg

By DAVID W. REID

**Spartanburg Symphony**. Conductor: Henry Janiec. President: Rev. Capers Satterlee. Twichell Auditorium, Converse College, 1,600. Three regular concerts; two youth concerts; two Music Festival concerts. Guest artists.

**Spartanburg Concert Series**. President: E. Langdon Hanna. Twichell Auditorium, 1,600. Nadine Conner, Oct. 18; Yehudi Menuhin, Feb. 18; Pittsburgh Symphony, March 5.

**Music Festival**. Twichell Auditorium, Converse College, 1,600. General director: Edwin Gerschefski. Musical director: Henry Janiec. Opera producer-director: John Richards McCrae. Spartanburg Symphony and guest artists, April 28; Opera, May 2.

**Converse College School of Music**. Dean: Edwin Gerschefski. Twichell Auditorium, 1,600. Faculty and graduate recital series; Opera Workshop—"Orpheus", Jan. 11. Converse College-Davidson College Vesper Concert, Nov. 3.

**Memorial Auditorium**. American

Ballet Theatre, Oct. 23; Community Christmas Musical Festival, Dec. 8. **Little Theatre**: "Guys and Dolls", Oct. 2-5.

## Anderson

By MARY HELEN BURRIS

**Community Concert Association**. President: William D. Brown. Secretary: Carolyn Hodges. Recreation Center Auditorium, 2,500. Richard Cass, Oct. 15; Vienna on Parade, Jan. 18; The Chanticleers, April 23.

## Charleston

**Charleston Symphony**. Conductor: J. Albert Fracht. President: William Ackerman. Manager: Joan Siegel. Memminger Auditorium, 1,040. Three regular concerts; two open-air concerts; five chamber-music concerts (Gibbes Art Gallery). Soloists: Miles Nekolny, Nov. 19; Paul Dahlgren (audition winner), Jan. 28; Jeanne Mitchell, April 29.

**Community Concert Association**. President: Wilfred Patterson. Secretary: Admonia Martin. Memminger Auditorium, 1,040. American Ballet Theatre, Oct. 18; Louis Kentner, Nov. 25; Vienna on Parade, Jan. 17; Festival Quartet, Feb. 19.

**Charleston Choral Society**. Director: Vernon Weston. President: Adelaide Fishburne. Manager: Mary Weston. Dock Street Theatre, 600, and Citadel Square Church, 1,350. "Creation", Nov. 11; "Messiah", Dec. 17; secular concert, April 15.

## Topeka, Kan.

**Topeka Civic Symphony**, MacVicar Chapel, Washburn University. Auspices: Civic Symphony Society. Conductor: Everett Fetter. President: Mrs. Peter Caldwell. Secretary: Cynthia Wahle. Treasurer: A. J. Schober. Hoehner Auditorium, 2,200. Five subscription concerts; one children's concert. Civic Symphony also sponsors Topeka Youth Symphony, Robert Hallman, conductor.

**Community Concert Association**, 235 Kansas Ave. President: Ernest C. Kieswetter. Secretary: Euphemia B. Page. Municipal Auditorium, 4,225. NBC Opera, Oct. 24; Grant Johanne-son, Nov. 21; Gregor Platigorsky, Jan. 20; Minneapolis Symphony, Feb. 11; Roger Wagner Chorale, March 14; Vienna on Parade, March 28; Eileen Farrell, April 25.



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## Portland

By JOHN S. KORNFELD

**Portland Symphony**, 403 Park Bldg. Conductor: Theodore Bloomfield. Manager: John S. Kornfeld. President: James F. Miller. Public Auditorium, 3,385. Twelve subscription concerts; one special concert; five pop concerts; three concerts in Salem, one in Corvallis, one in McMinnville, one in Vancouver. Soloists: Elisabeth Schwarzkopf, Pierre Fournier, Donald Gramm, Byron Janis, Yehudi Menuhin, Zino Francescatti, Claudio Arrau, Eudice Shapiro and Victor Gottlieb, Rudolf Firkusny, Portland Symphony Choir, and Frances Yeend, Katherine Hilgenberg, Jon Crain, and Yi-Kwei Sze.

**Ellison-White Bureau**, Central Bldg. Manager: Frank E. Andrews. Public Auditorium, 3,385. Fred Waring and the Pennsylvanians, Florence Festival Orchestra, New York Opera Festival, Geza Anda, Vienna on Parade, Ballet Russe de Monte Carlo, Jose Greco and Company, Marian Anderson, Mattiwillda Dobbs, Jussi Bjoerling.

**Portland Junior Symphony**, 618 Park Bldg. Conductor: Jacob Avshalomov. President: Edmund P. Platt. Executive Secretary: Mrs. Barbara MacD. Walker. Public Auditorium, 3,385. Three concerts: Nov. 23, Feb. 15 and April 19.

**Portland Civic Opera Association**, Wilcox Bldg. Director: Eugene Fuerst. Manager: Herbert Scholder. Lincoln High School Auditorium, 850. Productions: Oct. 26-Nov. 2, "La Traviata"; Jan. 25-Feb. 1, "Tales of Hoffmann"; April 26-May 3, "La Boheme".

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Portland City Auditorium

**Reed College**. Chairman-manager: Mrs. Barbara MacD. Walker. Lincoln High School Auditorium, 850. Dolmetsch and Saxby, Nov. 16; Gold and Fildale, Jan. 16; Griller String Quartet, Feb. 3.

**Portland Symphonic Choir**, 4011 S. W. Dakota. Director: C. Robert Zimmerman. President: Eugene Lehman. Public Auditorium, 3,385. "Romeo and Juliet", Dec. 16. Soloists: Donald Gramm, Margot Helmuth Blum, Dean Lieber.

**Portland Chamber Orchestra**. Con-

ductor: Boris Sirpo. Lincoln High School Auditorium, 850. Three concerts: Dec. 4; Feb. 19; April 23.

**Portland Symphonic Brass Ensemble**, 811 S. W. Washington. Several concerts scheduled.

## Eugene

By G. E. GAYLORD

**Eugene and University Civic Music Association**, 927 High St. President:

burg, soprano, Margot Helmuth-Blum, contralto, James Schwabacher, tenor, and Winther Andersen, bass, Nov. 22; Peggy and Milton Salkind, duopianists, Jan. 31; Jane Ann Fritz, soprano, Kristin Erlendson, pianist, local auditions winners, and Katherine Fiester, flute, June 6.

**San Jose Junior Symphony**. Auspices: San Jose Junior Symphony Association. Chairman: Mrs. D. K. Atkinson. Sponsors: San Jose Symphony Association, Elks Lodge No. 522, and City of San Jose. Conductor: Robert Hare, 2282 Sunny Vista Drive, Santa Clara. San Jose State College Concert Hall, 600. Four free concerts.

**Wendell Watkins Concert and Stage Management**. Civic Auditorium, 3,246. Concert series: Victor Borge, Aug. 19; Brian Sullivan, Oct. 14; Luboshutz and Nemenoff, Dec. 3; Jean Leon Destine and his Caribbean Carnival, Feb. 1; Anna Russell, Feb. 20; Marais and Miranda, March 25; National Ballet of Canada, April 10.

Other attractions: Richard Leibert, Nov. 2; Fred Waring and His Pennsylvanians, Nov. 7; Ballet Russe de Monte Carlo, Feb. 15; Jose Greco and His Spanish Dancers, March 6.

**San Jose Municipal Chorus**. Scottish Rite Auditorium, 1,000. Conductor: LeRoy V. Brant, 1166 Marin Ave. "Messiah", Dec. 2; repeated at Agnews State Hospital, 900, Dec. 9; Pierné's "The Children's Crusade", May 6.

## Pasadena

By ALBERT GOLDBERG

**Elmer Wilson Concert Series**, 300 E. Green St. Manager: Elmer Wilson. Pasadena Civic Auditorium, 3,000. Dietrich Fischer-Dieskau, Oct. 22; Nadine Conner, Nov. 26; John Browning, Jan. 17; Ballet Russe, Feb. 11; Michael Rabin, March 11; Marian Anderson, March 20; Jussi Bjoerling, April 29; San Francisco Opera, Nov. 3; Fred Waring, Nov. 15; Canadian Ballet, April 3. Los Angeles Philharmonic series: Mr. Van Beinum, Nov. 20; Mr. Van Beinum, Robert Casa-

## Oregon

George Hull. McArthur Court, University of Oregon, 9,000. "The Rivalry," Sept. 26; Florence Symphony, Nov. 11; Geza Anda, Jan. 30; Pilar Lorengar, Feb. 13; National Ballet of Canada, April 17; Roger Wagner Chorale, May 9.

**University of Oregon School of Music**. Dean: Theodore Kratt. Faculty and student concerts and recitals. Navy Band, Oct. 14; Barylli Quartet, Oct. 28; Carl Dolmetsch, Nov. 15; Collegium Musicum, Dec. 3; Music Education Conference, Jan. 17-18; University Band, Feb. 27; Amadeus Quartet, March 13; University Band, May 8; University Orchestra, May 15; Wind Chamber Music Concert, May 22.

**Eugene Gleemen**. Director: Theodore Kratt. Two local concerts; intrastate tour; projected spring concerts Pacific Coast and Canadian cities.

**Women's Choral Club**. Director: Max Risinger. Concert for Maude Densmore Memorial Scholarships, intermediate and advanced, Dec. 9; Spring Concert in Pastels, April 28.

**University and Eugene Community Orchestra**. Conductor, George Boughton. McArthur Court, University of Oregon, 9,000. Three subscription concerts, Nov. 24; Feb. 6; April 3.

## California

desus, Dec. 18; Mr. Van Beinum, Yehudi Menuhin, Jan. 5; Karl Boehm, Feb. 12; Josef Krips, Gary Graffman, March 26; Bruno Walter, April 9.

**Coleman Chamber Concerts**, 16 N. Marengo. Manager: Harlow Mills. Pasadena Community Playhouse. Barylli Quartet, Nov. 3; Pauk Quartet, Dec. 1; New York Woodwind Quintet, Rosina Lhevinne, Jan. 9; Quartetto di Roma, Feb. 16; Amadeus Quartet, March 9; Alma Trio, March 23; Coleman audition winners, April 20.

## Santa Clara

By SONJA DELEVORYAS

**Santa Clara Philharmonic**, 820 Alviso. Auspices: Santa Clara Chamber of Commerce and University of Santa Clara. Conductor: Edward Azhderian. President: Mrs. Vernon Jones. Manager: W. W. Sorenson. University of Santa Clara Auditorium, 600. Four subscription concerts. Soloists: Elena Guirola Hitchcock, pianist, Nov. 8; Isaac Stern, Feb. 7; solo award winner, March 14.

**De Saisset Art Gallery and Museum**, University of Santa Clara, 820 Alviso. General director: Rev. J. J. Pociask, S. J. Museum hall, 300. Wade Parks, pianist, Sept. 15; Alma Taylor, soprano, Sept. 27; Jane Ann Fritz, soprano, Oct. 13; Walda H. Bradley, mezzo-soprano, and Ben Shompanier, violist, Oct. 16; Barbara Merkley, harpist, Oct. 25; Ina Brenda, soprano, Nov. 17; Beatrice Crall, monodramatist, and Muriel Donnelly, harpist, Dec. 1; Jan and Beta Popper, lecture-recital, Feb. 9; Myriam Zunker and Bernhard Abramowitsch, violin and piano sonata recital, Feb. 23; Patricia Schommer, soprano, March 16; John Delevoryas, pianist, March 30; Elena Guirola Hitchcock, pianist, May 10; others to be announced.

## Denver

By EMMY BRADY ROGERS

The current Denver season boasts three successful series of chamber-music concerts in addition to the Denver Symphony's regular 20 weeks of concerts. A new local management is Hugh Hooks Entertainments.

**Denver Symphony**, 310 Mercantile Bldg. Auspices: Denver Symphony Society. Conductor: Saul Caston. President: Herman F. Feucht. Manager: Helen Black. City Auditorium, 2,381. Twenty subscription concerts; four Family Concerts; 19 Youth Concerts; 20 sponsored broadcasts; regional tours. Subscription series soloists: Johanna Martzy, Oct. 29; Lily Pons, Nov. 5; Andre Tchaikowsky, Nov. 19; Robert Casadesu, Dec. 3; Byron Janis, Jan. 7; Edouard van Remoortel, conductor, Jan. 21; Yi-Kwei Sze, Feb. 4; Zino Francescatti, Feb. 18; Clara Haskil, March 4; Mattiwilda Dobbs, March 11. Denver Symphony's Red Rocks Music Festival Series, Red Rocks Theatre, 8,000, July and August.

**Witherspoon-Grimes Enterprises, Inc.**, 519 17th St. President: Mrs. Herbert Witherspoon. City Auditorium, 2,381. American Ballet Theatre, Nov. 8, 9; Eleanor Steber, Jan. 23; De Paur Opera Gala, Feb. 17.

**Hugh Hooks Entertainments**, 1801 Wynkoop St. Manager: Hugh Hooks. City Auditorium, 2,381, Phipps Auditorium, 970. Black Watch, Nov. 10; Fred Waring and the Pennsylvanians, Nov. 24; Ballet Russe de Monte Carlo, Jan. 17-18; Anna Russell, Feb. 8; Jose Greco and his Spanish Dancers, Feb. 15; Joyce Grenfell, Feb. 25; National Ballet of Canada, March 22.

**Denver Chamber Music Society**, 310 Mercantile Bldg. Auspices: Denver Symphony Guild. Director: Harold Wippler. Chairman: Otto Siborsky. Phipps Auditorium, 970. Denver String Quartet, other members of Denver Symphony, and guest artists in chamber-music concerts, Nov. 1, Dec. 13, Jan. 24, March 7.

**Friends of Chamber Music**, 901 Sherman St. Manager: Richard Sears. Bonfils Theatre, 550. Barylli Quartet, Nov. 6; Hungarian Quartet, Dec. 4; Quartetto di Roma, Feb. 19; Eger Players, March 10; Hollywood Quartet, March 21.

**Denver Allied Arts**, Wyer Auditorium, 200. President: Gordon Johnston. Walter Schenkman, Oct. 6; Richard and Kathleen Joiner, Nov. 3; Josephine Neri and William Race, Dec. 1; Marian Cassell, Jan. 6; Earl Schumann and Ruth Parisoe, Feb. 2; March 2, April 6, May 4.

**Musicians Society of Denver**, 1445 Cleveland Place. President: Riccarda Mooney. Year's program, Music of All Nations. Special programs, Christmas music at Union Station, Junior Musicals.

**Lamont School of Music of University of Denver**, 900 Grant St. Director: Roger D. Fee. University Choir, Daniel Moe, director; Madrigal Singers, Roger Fee, director; University Orchestra, Earl Schumann, conductor; University Concert Band, Ralph Strouf, conductor.

**Denver Municipal Band**, City and County Bldg. Conductor: Henry E. Sachs. City Park, 5,000. Nightly concerts for six weeks, beginning July 4.

**Society of Colorado Composers**, 1025 Vaughn. President: Phillip Kamins. Six programs of members' original compositions.

**Business Men's Symphony**. Conductor: Antonia Brice. Phipps Auditorium, 970. Four concerts.

**Le Petit Ensemble**, 119 S. Franklin St. Conductor: Thomas Facey. Phipps Auditorium, 1,000. Four concerts. Soloists: Marjorie Jacobius, harp, in February; Helen Dedrick, soprano, in March; Richard Pointer, oboe, in April.

## Colorado Springs

By MAX LANNER

**Colorado Springs Symphony**. Auspices: Colorado Springs Symphony Association. Conductor: Walter Eisenberg. President: A. Earl Bryson, 1119 Palmer Park Blvd. High School Auditorium, 1,450. Five subscription concerts. Soloists: Henry Margolin-ski, Dec. 5; Gregory Bemko, Feb. 20; Gabriel Banat, March 27.

**Hampton Celebrated Attractions**. Manager: Gretchen Hampton, Antlers Hotel. High School Auditorium, 1,450. Jerome Hines, Oct. 14; American Ballet Theatre, Nov. 6; De Paur Opera Gala, Feb. 18; Obernkirchen Children's Choir, March 24; Zinka Milanov, April 9.

**Colorado College Music Department**. Chairman: Max Lanner. Winter concert series, Perkins Hall, 400; Shove Chapel, 1,200. Seven free monthly concerts, November through May by faculty and community artists. Summer concert series, Colorado Springs Fine Arts Center, 450. Four subscription concerts on Wednesday evenings during summer school session: Mr. and Mrs. Sidney Harth, Paul Doktor, Georges Miquelle, Max Lanner.

**Theatre Singers**. President: George Garriques, 2019 E. Van Buren. Director: Edalyn Bledsoe Burger, 614 Comanche Drive. Colorado Springs Fine Arts Center, 450. Operas in English.

**Taylor Memorial Concerts**. Musical director: J. Julius Baird. Ten monthly concerts, October through July. Grace Episcopal Church, 1,000. Oratorios, organ recitals, guest soloists.

## Golden

**Golden Symphony**, 910 16th St. Conductor: Thomas Facey. Manager: Lute J. Parkinson. Golden High School Auditorium. Seven concerts. Soloists: Pat Baird, flute, Oct. 27; Lynn Singers, Nov. 17; Sidney Treick, violin, Dec. 15; Jane Weigand, oboe, Feb. 9; Jefferey Kurtzman, piano, March 23; Karen Lewis, clarinet, May 4.

## Pueblo

By RODNEY TOWNLEY

**Mayre Olin Series**. Manager: Mayre Olin. Memorial Hall, 2,000. Fred Waring, Nov. 25; Ballet Russe de Monte Carlo, Jan. 20; Obernkirchen Children's Choir, March 22; Rosma Da Rimini, April 16; American Piano Trio, April 24.

**Pueblo College**. Director of music department: Rodney Townley. College Auditoriums. Band concerts: Nov. 21; Feb. 20; May 8; Junior College Choral Festival, May 5, Grand Junction; student recital, March 17; choral concert, May 12.

**Pueblo College Opera Workshop**. Auspices: Pueblo College. Director: Roger Hodson. College Auditoriums. "Amahl and the Night Visitors", Dec. 5 and 6. Two one-act operas in spring.

**Pueblo Community Band**. Auspices: Pueblo Philharmonic. Director: Ralph Levy. Fall, winter and spring

concerts. Guest artists to be announced.

**Pueblo Philharmonic**. Auspices: Pueblo Philharmonic Orchestra Association. Conductor: Adolph Otterstein. President: John Ballas. Memorial Hall, 2,000. Five concerts: James Haskins, Shelley Keltner, Earl Schumann.

## Grand Junction

By HARRY HAMMER

**Mesa County Community Concerts Association**, 1220 Main St. President: William Ratekin. General chairman: Mrs. Mark Schmidt. Secretary: Mrs. L. C. Nowland. Publicity chairman: Lowell Hilpert. Grand Junction High School Auditorium, 1,600. David Abel, Nov. 14; De Paur Opera Gala, Feb. 20; The Robert Joffrey Theatre Ballet, March 7; Vienna on Parade, March 20.

## Albuquerque, N.M.

By ISABEL WILEY GREAR

Albuquerque's major musical events have moved this year to the new Civic Auditorium from the hospitable (for 25 years) Carlisle Gymnasium on the University of New Mexico campus.

The Auditorium was opened with a Civic Symphony concert under the direction of permanent conductor, Hans Lange. Problems were raised by the circular design of the building, which seats 6,000 for boxing matches and some 4,500 when a center stage is used for concerts. The problems involve acoustics and the number of tickets that must be sold to assure an audience of sufficient size.

**Albuquerque Civic Symphony**, P. O. Box 605. Conductor: Hans Lange. President: C. E. Dinkle. Civic Auditorium. Six subscription concerts; three young people's concerts; two ex-

## Colorado

**Mesa College Civic Symphony**, 1120 North Ave. Conductor: Harry Hammer. Grand Junction High School Auditorium, 1,600. Three regular concerts. Soloists: Guy and Monique Fallot, Nov. 11; Edmond Karlsrud, Jan. 30; Orchestra Concert, April 30.

**Wednesday Music Club**, 1015 Chippewa Ave. President: Mrs. Frank Watson. Secretary: Mrs. Eugene Clark. "Hansel and Gretel", Nov. 1; Scholarship Benefit Recital, May 12.

**Grand Junction Civic Opera Company**, 130 Carlitos Ave. Musical director: Hans Clemens. Dramatic director: James Stewart. "Amahl and the Night Visitors", Dec. 15.

**Mesa College**, 1120 North Ave. Director, music department: Harry Hammer. College Auditorium, 1,200. Student and faculty recitals.

tra concerts. Subscription series soloists: Joseph Schuster, Oct. 15; Sylvia and Benno Rabinof, Nov. 19; Christmas Concert, Dec. 17; John Irwin, Young Artist Competition winner, Feb. 11; Jose Iturbi, March 25; Jorge Bolet, May 6.

**Community Concert Association**. President: Philip Shamberger, 1200 Central Ave. S. E. Civic Auditorium. Dorothy Wareskjold, Oct. 30; Symphony Orchestra of the Florence Festival, Nov. 26; Ballet Russe de Monte Carlo, Jan. 21; Joseph Szigeti, Feb. 26; Igor Gorin, March 12; Grant Johannesen, April 15.

**University Program Series**, University of New Mexico. Chairman: Sherman Smith. John Jacob Niles, Nov. 12; Anna Russell, Feb. 12; Walden Quartet, March 11; Ogden Nash, April 14.

**La Quinta Series**. Albuquerque Little Theatre. Presented by Albert Simms. Director: Georges Miquelle. Six chamber-music programs in June.



## ASPEN

ASPEN, COLORADO

## MUSIC SCHOOL and FESTIVAL

SUMMER 1958

OUTSTANDING ARTIST-FACULTY IN ALL DEPARTMENTS

### Wind Instruments

ALBERT TIPTON  
flute  
ALBERT GOLTZER  
oboe  
EARL BATES  
clarinet  
HAROLD GOLTZER  
bassoon  
JAMES CHAMBERS  
French horn  
WESLEY LINDSKOOG  
trumpet  
KEITH BROWN  
trombone and tuba

### String Instruments and Chamber Music

MARJORIE FULTON  
violin  
SZYMON GOLDBERG  
violin  
EUDICE SHAPIRO  
violin  
RALPH HERSH  
violin  
ROMAN TOTENBERG  
violin  
RALPH HERSH  
viola  
WILLIAM PRIMROSE  
viola  
NIKOLAI GRAUDAN  
cello  
ZARA NELSOVA  
viola  
STUART SANKEY  
double bass  
JUILLIARD STRING QUARTET

### Conducting

IZLER SOLOMON

### Composition

CHARLES JONES  
DARIUS MILHAUD

### Piano

JOANNA GRAUDAN  
ROSINA LHEVINNE  
WILLIAM MASSELOS  
EDITH OPPENS  
FRANZ RUPP  
LEONARD SHURE  
VRONSKY & BABIN

### Voice

PHYLLIS CURTIN  
LESLIE CHABAY  
MACK HARRELL  
OLGA RYSS  
JENNIE TOUREL

### Opera Workshop

FELIX POPPER  
Musical Director  
JOHN NEWFIELD  
Production Director  
CAROLYN BILDERBACK  
Dances

### Diction and Speech

EVELINA COLONI  
MADELINE MILHAUD

### Timpani and Percussion

GEORGE GABER

### Teachers Course

Write: NORMAN SINGER, Executive Director and Dean  
Dept. A, 161 West 86th Street, N. Y. 24, N. Y.



## Birmingham

By LILY MAY CALDWELL

**Birmingham Music Club.** President: Mrs. Hollis Bush. Business Manager: Marvin McDonald. Associate Business Manager: Mrs. E. T. Boxenhard. Municipal Auditorium, 5,500. American Ballet Theatre, Oct. 24; Black Watch Regiment of Scotland, Nov. 21; Eileen Farrell, Jan. 29; Pittsburgh Symphony, Feb. 25; Gina Bachauer, March 7; Southeastern Ballet Festival, April 12; Metropolitan Opera, May 5 and 6.

**Birmingham Symphony.** Conductor: Arthur Bennett Lipkin. President: Roper Dial. Business Manager: Robert McIntyre. Temple Theatre, 2,700. Eight subscription concerts, four pop concerts; twelve children's and youth concerts. Subscription: Hugh Thompson, Oct. 30; Marian Harding and Patricia Mann, Nov. 14; Jean Madeira, Dec. 7; John Vincent, guest conductor, and Jean Casadesus, Jan. 14; Isaac Stern, Jan. 28; Festival of Arts All-Italian program, memorial to Toscanini, Feb. 11; Leon Fleisher, March 4; Beverly Wolf, and Herbert Levinson, March 11.

**Birmingham Civic Opera.** Producer: Martha Dick McClung. Conductor: Arthur Bennett Lipkin. Stage Director: James Hatcher. Temple Theatre, 2,700. "La Bohème", March 24 and 25.

**Birmingham Civic Ballet.** President: Mrs. Houston Brice. Artistic director: Richard Englund. Musical Director: Herbert Levinson. Temple Theatre, 2,700. Two performances of complete "Nutcracker", Dec. 13 and 14; tour to six Southern cities. Featured also in Southeastern Ballet Festival, to which Birmingham Civic Ballet will be host in April at Municipal Auditorium (5,500), two performances.

**Birmingham Chamber Music Society.** Presbyterian Auditorium, 300. Six concerts, three with guest artists.

**Birmingham Civic Chorus.** Liberty National Auditorium, 300. Semi-annual concerts in spring and fall.

**Piano Festival.** Clark Theatre, 450. Feature of Festival of Arts, with outstanding young artists, all scholarship winners, Jan. 30.

**Beaux Arts Ball.** Birmingham Symphony, Theresa Rinaldi, Birmingham Civic Ballet, benefit Museum of Art, Jan. 24. Birmingham Armory, 4,000.

**Symphony in Fashions.** Benefit Birmingham Symphony. Miss Alabama, other guests and Birmingham Symphony, Feb. 15.

**Town and Gown Civic Theatre.** Producing director: James Hatcher. Clark Theatre, 450. "Pal Joey", Dec. 14-21; "Kiss Me Kate", Feb. 1-7.

**Birmingham Conservatory, Birmingham Southern College.** Stockham Auditorium, 1,000. "Brigadoon", Jan. 27-Feb. 3.

## Mobile

By JOHN G. FAY

John Hoover, first flutist last season and formerly of the Livingston State College (Alabama), Alabama Polytechnic Institute, and Florida State University music faculties, was appointed conductor of the Mobile Symphony in late summer. He succeeds Edward Fendler.

Frederic Kurzwil will return to conduct his third annual production of the Mobile Opera Guild.

**Mobile Symphony,** P. O. Box 1403. Conductor: John Hoover. President: Robert Denniston. Murphy Auditorium, 1,220. Ladd Memorial Stadium, 8,000 for shell concerts. Saenger

## Alabama

Theatre, 2,700. Four regular concerts, others may be announced. Guest artists: Marjorie Lawrence, Otto Eifert, others to be announced.

**Mobile Opera Guild,** 126 Houston St. Artistic director: Rose Palmatenser. Conductor: Frederic Kurzwil. Stage director: Elemer Nagy. Assistant conductor: Ira Swingle. President: Mark Lyons, Jr. Murphy Auditorium, 1,220. "Rigoletto" in March.

**Mobile Civic Music Association,** 1561 Fearway. President: C. A. Baumhauer. Murphy Auditorium, 1,220. New Orleans Philharmonic-Symphony in November; Irene Jordan, Jan. 20; Cesare Valletti, Feb. 27; Gina Bachauer, March 18.

**Mobile Opera Guild Workshop,** 2412 Osage St. Conductor: Ira Swingle. Artistic advisor: Rose Palmatenser. President: Peggy Speer. Joe Jefferson Playhouse, 176; Murphy Auditorium, 1,220. Season to be announced.

**Mobile Civic Ballet,** P. O. Box 2253, Spring Hill Station. Ballet mistress: Lee Weatherby Partridge. President: Mrs. Clifton Weatherby. Murphy Auditorium. Four original ballets last spring; guest artists, Gage Bush, Richard Englund.

## Muscle Shoals

By WILLIAM LILE HARRIS

The Muscle Shoals area includes Florence, Sheffield, and Tuscumbia, Ala.

**Muscle Shoals Concert Association.** President: William Lile Harris. Secretary: Lillie Mitchell, P. O. Box 268, Florence. Coffee Auditorium, 1,600. NBC Opera Company in "La Traviata", Nov. 13; Jorge Bolet, Jan. 13; Pittsburgh Symphony, Feb. 21; Eleanor Steber, March 13.

**Florence State College,** College Station, Florence. Chairman: Gladys Shepard. Coffee Auditorium, 1,600; Kilby Auditorium, 500. Sigmund Spaeth, Oct. 29; Richard Rivers, Dec. 4; Players, Inc. in "Taming of the Shrew", Feb. 4; Norman Cousins, March 10; Chanticleers, April 14; Roy McAllister, date to be announced; faculty and student recitals.

**Tri-Cities Oratorio Society,** 1201 Wildwood Park Drive, Florence. Director: Wayne Christeson. President: Paul Scales. Two concerts to be announced.

**Sheffield Lions Club,** Muscle Shoals Hotel Bldg., Sheffield. Chairman: William Jones. Coffee Auditorium, 1,600; Sheffield Community Auditorium, 1800. Fred Waring and His Pennsylvanians, Dec. 6; two other concerts to be announced.

## Montgomery

By MARY PERDUE

**Montgomery Concert Course,** 75 Commerce Street. Director: Mary Perdue. Business Manager: Marvin McDonald. Sidney Lanier Auditorium, 2,000. Little Orchestra Society of New York, with Vronsky and Babin and Faye Emerson, Oct. 28; Ballet Theatre, Feb. 4; Pittsburgh Symphony, Feb. 22; Roger Wagner Chorale, April 1. Alabama State Coliseum, 8,500. Black Watch Regimental Band of Scotland, Nov. 22.

**University of Alabama Quartet.** Auspices: Chamber Music Committee. Chairman: Mrs. Douglass Jackson. Museum of Fine Arts, 300. Three subscription concerts: Nov. 8, Jan. 24, March 14.

## Jackson, Miss.

By MARY ALICE BOOKHART

Under the leadership of the Jackson Symphony, now in its 14th season, the Civic Arts Council was formed to bring together the major cultural organizations which depend upon the community for support. Dr. E. S. Wallace is president.

**Jackson Music Association,** affiliated with Community Concerts, 125 S. Congress St. Auspices: Jackson Music Association. President: Dr. E. Leonard Posey. Manager: Armand Coulet. Chairman of Board: Mrs. D. C. Lea. Municipal Auditorium, 3,300. American Ballet Theatre, Oct. 15; Florence Festival Orchestra, Dec. 3; Leon Fleisher, Jan. 28; Igor Gorin, Feb. 27; Irmgard Seefried and Wolfgang Schneiderhan, March 29.

**Armand Coulet Associates,** Box 944. Municipal Auditorium, 3,300. "No Time for Sergeants", Feb. 16.

**Jackson Symphony,** 236 E. Capitol

St. Aspsices: Jackson Symphony Orchestra Association. Conductor: Theodore Russell. President: Robert B. Ball. Province and Murrah Auditoriums, 1,200 each. Four subscription concerts. Soloists: Nan Merriam, Oct. 28-29; Frances Ball, Dec. 16-17; Mozart's "The Impresario", with local singers, Feb. 17-18; Mildred Dilling, April 7-8. Additional: Pops Concert, May, Hinds Memorial Stadium.

**Jackson Opera Guild,** Box 808. Conductor: Harold Avery. President: Mrs. Will Knight. Bailey Auditorium, 1,200. "Lucia di Lammermoor", Nov. 25 and 26. Guest artists: Irene Jordan, Walter Fredericks.

**Jackson College Lyceum Series,** 1325 Lynch St. Auspices: Jackson State College Lyceum Association. President: Mrs. Kathryn Mosley. College Park Auditorium and Dancy Hall Auditorium, 2,600 and 1,000. Four subscription concerts. NBC Opera, Nov. 9; Penelope Johnson, Jan. 19; Westminster College Choir, Feb. 26; Jackson State College Opera Company, March 14.



Dade County Auditorium in Miami

## Miami

By ARTHUR TROOSTWYK

**University of Miami Symphony.** Auspices: University of Miami. Conductor: John Bitter. Associate conductor: Modeste Alloo. Manager: Marie Volpe. Dade County Auditorium, 2,500; Miami Beach Auditorium, 3,500. Nine pairs of subscription concerts; six Young People's concerts, Dade Auditorium; ten Summer Pop concerts, Miami Beach Auditorium. Subscription series soloists and guest conductors: Guiomar Novaes and Arthur Fiedler, Oct. 27-28; Frances Yeend and Heitor Villa-Lobos, Nov. 17-18; three performances of "Amahl and the Night Visitors", John Bitter, conductor, Dec. 8-9 (matinee and evening); Fabien Sevitzky and Jan Peerce, Jan. 19-20; Yehudi Menuhin and Leonard Rose, with John Bitter, Feb. 9-10; Gina Bachauer and John Bitter, March 2-3; Irmgard Seefried and John Bitter, March 23-24; Joseph Szigeti and Howard Mitchell, April 13-14; Verdi's "Requiem", John Bitter, conductor, May 4-5.

Young People's concerts: Nov. 20-21; Feb. 12-13; March 26-27. Miami Civic Music Association. President: Charles H. Crandon, 60 N. W. Sixth St. Dade County Auditorium, 2,500. Boris Christoff, Oct. 15; Ferrante and Teicher, Nov. 22; Ballet Russe, Dec. 2; Glenn Gould, Dec. 13; Isaac Stern, Jan. 11; Detroit Symphony, Feb. 6; Zinka Milanov, March 8.

**Opera Guild of Greater Miami.** Director: Arturo di Filippi, 625 S.W. 29th Rd. Conductor: Emerson Buckley. President: Horace F. Cordes. Dade County Auditorium, 2,500, two performances each; Miami Beach Auditorium, 3,500, one performance each: Verdi's "Aida", Jan. 27, 29, and Feb. 1, with Jean Madeira, Kurt Baum, Lucine Amara, George London, Nicola Moscona, and Edward

Doe, Puccini's "Tosca", Feb. 17, 19, and 22, with Dorothy Kirsten, Richard Tucker, Fred Cushman, Cesare Bardelli, and Lawrence Davidson.

**Junior Opera Guild of Greater Miami.** Director: Arturo di Filippi. Members understudy Metropolitan Opera singers appearing in major productions. Opera workshop productions will include Menotti's "The Old Maid and the Thief", "The Telephone", and "Tosca", with two different casts, giving fifteen performances in the Dade County public schools.

**Friends of Chamber Music.** President, Robert Kistler, 7441 S.W. 74th Ave. White Temple Auditorium, 1,200. Solisti di Zagreb, Nov. 25; Albeneri Trio, Dec. 4; Griller Quartet, Jan. 22; Amadeus Quartet, Feb. 3 (Shenandoah Junior High School); Hollywood Quartet, March 12.

**Miami Beach Community Concert Series.** President: Theodore F. Gannon, 730 N.W. 187th Dr. Miami Beach Auditorium. Philadelphia Orchestra, Jan. 16; Claudio Arrau, Feb. 5; Chicago Opera Ballet, March 1; Lily Pons, March 22; Mischa Elman, April 12.

**University of Miami Chamber Music Series.** Director: John Bitter. Beaumont Hall, 500. Recitals and concerts by faculty members and students. University Band, Fred McCall, conductor. Concerts on campus and annual tour through Florida. Commencement concert, Miami Senior High School, in June.

**Barry College.** Auditorium, 1,000. Cultural Series: Sigmund Spaeth, Oct. 22; Immaculate Heart Trio, Nov. 20; American Piano Trio, Jan. 12; Paul Doyen, Jan. 19; St. John's University Men's Chorus, Feb. 16; Raul Spivak, March 16.

**The Sam Hirsch Musicomedy.** Summer Festival, June through Sep-

## Florida

## Florida

tember. Dade County Auditorium. Bi-weekly presentations of Broadway musicals.

**Milenoff Concert Association.** Director, Georges Milenoff, 251 Palermo Ave., Coral Gables. Janine Charrat Ballet, Dade County Auditorium, Dec. 15; Montovani and His New Music, Miami Beach Auditorium, Feb. 12.

**Miami Ballet.** Director: Thomas Armour, 8027 Biscayne Blvd. Two productions, Miami Beach Auditorium, Nov. 16; Dade County Auditorium, in May.

**Bayfront Park Community Concert Band.** Conductor: Caesar La Monaca, Sr., 740 S.W. 25th Rd. Bayfront Park Bandshell, 5,000. Two free concerts weekly during winter season. Also several youth concerts. Annual Royal Poinciana Festival concert in June.

**City of Miami Spring Fete.** Annual festival of music, ballet and other events with neighboring Latin countries participating. University of Miami Band and chorus will be featured. Orange Bowl, 70,000. May 20.

**Miami Beach Civic Orchestra.** Conductor: Barnett Breeskin.

## Sarasota

By HANS ASTHEIMER

**Florida West Coast Symphony,** Box 1107. Conductor: Alexander Bloch. President: Mrs. Walter R. Thompson. Manager: Jack M. Rorimer. Municipal Auditorium, 1,700; Bradenton High School Auditorium, 1,200. Four pairs of concerts, divided between Sarasota and Bradenton; the last pair a Pop concert; three children's concerts. Soloists: Joan Field, Dec. 13 and 14; Richard Fabre, Feb. 14 and 15; Maria De Luca, March 21 and 22.

**Sarasota Community Concert Association,** Box 1714. President: Mrs. Frederic Delaute. Concert chairman: Mrs. Robert Clarke. Municipal Auditorium, 1,700. Michael Rabin, Jan. 20; Detroit Symphony, Jan. 31; Leonard Pennario, Feb. 14; Chicago Opera Ballet, March 5; Lily Pons, March 17.

**Symphony Chamber Music Society,** Box 1107; Symphony Rehearsal Hall, about 300. Two concerts by internationally known chamber-music organizations; details to be announced.

**Sarasota Music Club,** Box 2447. President: Mrs. Bernice B. Pond. Sec-

retary: Mrs. E. E. Randall. Symphony Rehearsal Hall, about 300. Six programs.

**Sarasota Choral Society,** Box 1684. President: Elisabeth Lane. Director: Mrs. Arthur Rohr. Two oratorio concerts, Dec. 15 and Good Friday.

**Ringling Museum of Art,** Box 1690. Director: Kenneth Donahue. Asolo Theatre, about 300. "Abduction from the Seraglio", with cast of six singers from City Center Opera, New York, Jan. 10 and 11; one other concert, details to be announced.

## Orlando

By COLLEEN POPE

**Florida Symphony.** San Juan Hotel, P. O. Box 782. Auspices: Florida Symphony Society, Inc. Conductor: Frank Miller. President: Helen Ryan. Manager: David L. Cotton. Municipal Auditorium, 2,800. Eight subscription concerts, Orlando-Winter Park area. Six subscription concerts, Peabody Auditorium, Daytona Beach, Fla. Single subscription concerts in Cocoa, Mt. Dora, Leesburg, Deland, and Melbourne, Fla. Soloists: Earl Wild, George London, Rudolf Firkušny, Eileen Farrell.

One Gala Evening of Opera, sponsored by Junior League of Orlando, with Lisa Della Casa, Elena Nikolaidi, Richard Tucker, and Robert Merrill.

Six youth concerts in four Central Florida counties. Four concerts for high school students in Orange County schools. Four concerts for elementary school children, played at Orlando Municipal Auditorium. Two opera performances: "Pirates of Penzance" in Daytona Beach and Orlando, sponsored by Zonta Club of Orlando.

## Jacksonville

**Jacksonville Symphony,** 317 O'Reilly Bldg. Conductor: James Christian Pfohl. President: Giles J. Patterson. Manager: C. M. Carroll. Prudential Auditorium, 1,496. Five pairs of subscription concerts; one "season preview" concert sponsored by Music Performance Trust Funds; one Pop concert; 16 youth concerts; other events to be announced. Soloists for subscription series: Leonard Pennario, Oct. 21, 22; Jean Madeira, Nov. 25, 26; Joan Hammond, Jan.

20, 21; Grant Johannesen, Feb. 24; Morley Meredith, March 17, 18.

**Civic Music Association.** President: Fred B. Möhle. Secretary: Mrs. J. Beatty Williams, 1350 Bevedere Ave. Victoria de los Angeles, Oct. 15; Ferrante and Teicher, Nov. 19; Ruggiero Ricci, Dec. 10; Detroit Symphony, Feb. 12; Vienna Choir Boys, March 7.

## Fort Lauderdale

By ARTHUR TROOSTWYK

**Fort Lauderdale Civic Music Association.** President: Faustine Lasseter, 401 S. E. Sixteenth Ave. War Memorial Auditorium, 2,500. Ballet Russe, Dec. 3; Detroit Symphony, Feb. 4; Claudio Arrau, Feb. 14; Jussi Bjoerling, March 21.

**Opera Guild of Fort Lauderdale, Inc.** President: H. C. Kersten. War Memorial Auditorium, 2,500. Performance of "Aida" by the Opera Guild of Greater Miami, with Metropolitan Opera singers, and Emerson Buckley conducting.

**Fort Lauderdale Symphony,** 721 N.E. Fifth Terr. President: H. F. Pelham. Conductor: Vasilius Priakos. War Memorial Auditorium, 2,500. Four subscription concerts; Nov. 26, Jan. 14; Feb. 18, and March 26. Children's concerts. Pop concerts. Two performances of Handel's "Messiah" in Fort Lauderdale and Pompano Beach, Dec. 8 and 10. Spring Choir Festival.

## Tampa

By PHIL BARNEY

**Sun State Opera Federation** (affiliated with The Metropolitan Opera Guild), 2201 Central Ave. President: Mrs. Norma Tina Russo. Secretary: Miss Margie Garrett. Municipal Auditorium, 2,200. "Rigoletto", with Dolores Wilson, Eugene Conley, Ettore Bastianini, Jan. 23.

**Tampa Philharmonic,** P. O. Box 10099. Auspices: Tampa Philharmonic Association. Conductor: Gerard Haft, rehearsal conductor, with guest conductors. President: William Reece Smith, Jr. Executive manager: Mrs. Ella Zopf Hanson. Municipal Auditorium, 2,200. Four subscription concerts; two youth concerts; one free concert ("Messiah", with Tampa

Philharmonic Chorus). Soloists: Edith Schell Trinkle with Alfredo Antonini guest conductor, Nov. 7; young artist winners, Barbara Meuret, John Dowd, with Gerard Haft guest conductor, Dec. 12; Gabriel Banat, with Josef Cherniavsky guest conductor, Jan. 29; Lucille Dworshak, with James Christian Pfohl, guest conductor, March 26.

**Tampa Civic Music Association,** P. O. Box 2854. President: Dudley G. Sansbury, Jr. Secretary: Mrs. Leland Carlton. Municipal Auditorium, 2,200. Risé Stevens, Oct. 10; Kovach and Rabovsky, Dec. 10; Detroit Symphony, Jan. 30; Vienna Choir Boys, March 6; Grant Johannesen, March 27.

**Sociedad Teatral de Tampa, Inc.,** P. O. Box 1045. President: Ivo A. De Minicis. Secretary: Dr. Ruben Moreno. Centro Asturiano Theatre, 1,100. Rosina da Rimini, Dec. 11; Ruggiero Ricci, Jan. 25; Lola Montes, Feb. 22.

**Tampa Civic Ballet,** P. O. Box 1747. Ballet master: Alpheus Koon. Conductor: Robert Scott. President: Sam Zbar. Secretary: Mrs. Mateo Pardo. Municipal Auditorium, 2,200.

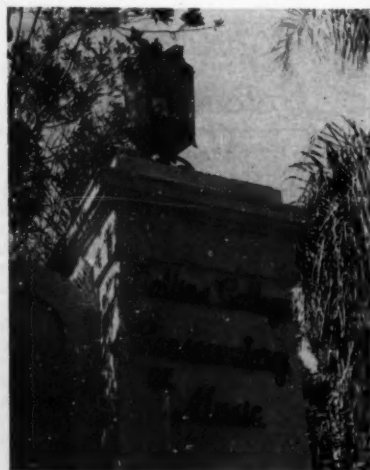
## Daytona Beach

By CHARLES HOFMANN

**Civic Music Association,** Box 69. President: Charles Hofmann. Peabody Auditorium, 2,560. Philadelphia Orchestra; Jan. 17; Ruth Slenczynska, Feb. 24; Irmgard Seefried, March 26. Other attractions to be announced.

**Daytona Beach Symphony Society.** President: Mrs. Edward B. Oliver. Peabody Auditorium, 2,560. Sponsors six concerts by the Florida Symphony, Frank Miller, conductor. Soloists: Earl Wild, Jan. 10; George London, Jan. 24; Rudolf Firkušny; Alfonse Carlo, Feb. 28; Eileen Farrell, March 21; "Pirates of Penzance", Jan. 31.

**Celebrity Attractions** (DeVerners Present). Manager: Henry de Verner. Peabody Auditorium, 2,560. Ballet Russe de Monte Carlo, Dec. 6; Fred Waring and Orchestra, Dec. 14; Tyrone Power, Jan. 11; "No Time for Sergeants", Feb. 6; Mantovani and His New Music, Feb. 13.



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## Brooklyn, N.Y.

The Brooklyn Academy of Music is currently operating under the guidance of a new director, William McKelvy Martin, who assumed his post on July 1, 1957. Prior to his coming to Brooklyn, Mr. Martin had managed both the Cleveland Orchestra and the Pittsburgh Symphony.

**Brooklyn Academy of Music**, 30 Lafayette Ave. Director: William McKelvy Martin. Opera House 2,207; Music Hall, 1,208; Chamber Hall, 385. Major Concert Series: Richard Tucker, Oct. 22; Victoria de los Angeles, Nov. 19; Florence Festival Orchestra, Dec. 11; Benno Moiseiwitsch, Jan. 21; Little Gaelic Singers, Feb. 18; Bidu Sayao, March 11; Artur Rubinstein, April 3; Nathan Milstein, April 15.

**Boston Symphony**. Five concerts in Brooklyn Academy of Music. Charles Munch conducting, Nov. 15; Mr. Munch and Claudio Arrau, Dec. 13; Pierre Monteux, conducting, Jan. 17; Mr. Munch, Feb. 14 and March 21.

**Brooklyn Philharmonia**, Music director and conductor: Siegfried Landau. Soloists: Byron Janis, Nov. 9; Davis Schuman, Dec. 7; Lotte Landau, Jan. 11; Verdi "Requiem", Feb. 8; Mischa Elman, March 15.

**Youth Concerts** by Brooklyn Philharmonia, with Dorothy White as mistress of ceremonies and Irene Gabriel and dance company, Dec. 14, Feb. 15, and April 19. Long Island Opera Company: "Aida", Sept. 28; "La Boheme", Oct. 5; "Barber of Seville", Oct. 12; "Madama Butterfly", Oct. 19. Other events to be announced.

"Stage for Dance" Series, sponsored by the Brooklyn Academy of Music. Les Ballets de Janine Charrat de France, Oct. 13; Merce Cunningham and company, Nov. 30; Dance Drama Company (Frankel and Ryder), Jan. 19; Mary Anthony Dance Theatre, Feb. 22; Iva Kittell, March 22.

Special Event: Berlioz's "L'Enfance du Christ", presented by Little Orchestra Society, Thomas Scherman conducting. Martial Singher, Leopold Simoneau, Frances Bible, Jan Rubes and American Concert Choir, Dec. 20.

Felix G. Gerstman series, presented in cooperation with Brooklyn Academy of Music: Ballet Russe de Monte Carlo, Oct. 25 and 26; Carmen Amaya, Nov. 2 and 3; Elisabeth Schwarzkopf, Nov. 29; Jose Greco and company, Jan. 3, 4, 5; Emil Gilels, Jan. 16; Mantovani and His New Music, Jan. 28; Andres Segovia, Jan. 29; Leonid Kogan, Feb. 26; Original Don Cossacks, March 28. Other special events to be announced.

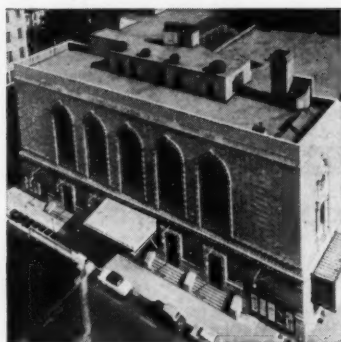
**Brooklyn Chamber Music Society**: Oct. 24; Jan. 9; March 6; April 17.

**Chamber Music Associates**, weekly workshops and professional concerts, New York Woodwind Quintet, Nov. 14; Claremont Quartet, Dec. 12; Lyric Trio, Jan. 23; Academy Piano Quartet, Feb. 20; Phoenix Quartet, March 20; Annual Spring Festival, April 18. Singing Sessions, conducted by Mrs. Florence Fallow, 18 sessions.

**Evenings with the Orchestra**: Lectures, Nov. 20, Jan. 22, Feb. 19. Opera lectures: Oct. 2, 9, 16.

**Brooklyn Philharmonia**, 30 Lafayette Ave. Music director: Siegfried Landau. Manager: Mrs. Mignonette Ladin. Five evening concerts and three youth concerts. (See listing under Brooklyn Academy of Music).

**Brooklyn Chamber Music Society**, 30 Lafayette Ave. Director: Carl Tol-



Brooklyn Heights Press

### Brooklyn Academy of Music

lefsen. (See schedule under Brooklyn Academy of Music).

**Chamber Music Associates**, 30 Lafayette Ave. President: Nathan Kogan. Music Director: Joseph Wolman. (See schedule under Brooklyn Academy of Music for professional concerts).

**Brooklyn Museum** (a division of the Brooklyn Institute of Arts and Sciences), Eastern Parkway. Curator of music: David Le Vita. Museum Auditorium, 1-100. Professional concerts free to the public every Sunday afternoon throughout the year: orchestra, opera ensembles, chamber music, solo recitals.

**Brooklyn College**. Brooklyn College Concert Series. Pan Hellenic Associated Inter-Fraternal Council Division of Community Services. Concerto Festival with Eugene List and the Knickerbocker Players, Oct. 26; Isaac Stern, Nov. 16; "New Faces in Music", Jan. 25; Leontyne Price, March 8; New York Philharmonic, Leonard Bernstein conducting, April 2.

**Music Events**, Department of Music. Chairman of Music Department: Sigmund Levarie. Eli Haimowitz, Oct. 24; Rudolf Firkusny, Nov. 1; Brooklyn Chamber Orchestra, Nov. 10; New York Percussion Trio and Marjorie Giles, Nov. 13; Brooklyn Community Symphony, Nov. 22; Light Opera Guild, Dec. 12; Brooklyn Community Chorus, Jan. 10; Brooklyn Community Orchestra, Jan. 26; Little Orchestra Society with Mattiilda Dobbs, Feb. 11; Sainenberg Chamber Players, Feb. 28; Joseph Wolman, March 6; Brooklyn Community Symphony, March 21; Little Orchestra Society with Leonie Rysanek and Martial Singher, March 24; Mattiilda Dobbs, March 28; Baroque chamber music, May 3, 9 and 17; Brooklyn Chamber Symphony, May 16.

## Syracuse, N.Y.

By HARRIS PINE

The Cleveland, Ohio, Plan with reference to symphonic music for school children, has become a reality here in Syracuse and has great promise for the permanent organization of the Syracuse Symphony. The Onondaga Symphony Guild, with Mrs. George S. Sullivan, president, planned three concerts in November to be presented by a newly organized Onondaga Symphony Orchestra, Inc., with Mrs. G. Norman Knaus as its president. The orchestra was conducted by William Haaker, conductor of the Virginia Symphony.

**Famous Artists Series**, Clark Music Bldg. Executive Director and Manager: Murray Bernthal. Lincoln Auditorium, 2,000 and Loew's State Audi-

torium, 2,800. Ten concerts: The Little Orchestra Society of New York with Thomas Scherman, conductor, Vronsky and Babin, duo-pianists and Ogden Nash, narrator, Oct. 8; Glenn Gould, Nov. 3; National Symphony of Washington with Howard Mitchell, conductor, and Michael Rabin, soloist, Dec. 13; Jose Greco and his Dancers, Jan. 11; "The Rivalry", Jan. 14; The Little Gaelic Singers from County Derry, Ireland, Feb. 5; American Ballet Theatre, Feb. 26; Budapest String Quartet, March 11; Opera Gala, "Porgy and Bess", directed by Leonard De Paur, April 17.

**Civic Morning Musicals**, 504 Clark Music Bldg. Managing director: Mrs. Seymour B. Everts. Lincoln Auditorium, 2,000. Five evening concerts, five morning concerts. Evening Series: Symphony Orchestra of the Florence Festival, Oct. 15; Ballet Russe de Monte Carlo, Oct. 26; Rosina da Rimini, Nov. 15; Cavalcade Of Song, Ralph Hunter Choir, Jan. 16; Luboshutz-Nemenoff-Goldovsky, March 24.

**Krasner Chamber Music**. Auspices: Syracuse Friends of Chamber Music, Inc. Director: Louis Krasner. President: Mrs. Melvin Rudolph. c/o Nathan Ginsberg, 702 Demong Drive. Eighth season. Syracuse Museum of Fine Arts Auditorium, 750, Nottingham New High School Auditorium, over 2,000. Louis Krasner, Adrienne Galimir, Claude Bortel, Jack Karp, Alfred Ozolins, and other artists. Bach "Musical Offering" with Fernando Valenti. A return of Lukas Foss as conductor and pianist with orchestra and the Syracuse Choral. Return engagement of Dimitri Mitropoulos with the chamber group enlarged. Five concerts: Oct. 3, Dec. 6; Jan. 18, March 18; April 10.

**Crouse Concerts**. Auspices: Syracuse University School Of Music, College of Fine Arts. Musical Director: Alexander Capurso. Crouse Auditorium, 900. John Oberbrunner and Veronica Rohan Sage, Oct. 13; Frank E. Hakanson, J. Curtis Shake, Alice G. McNaught, Oct. 20; Louis Krasner, with Adrienne Galimir, Oct. 27; Ruth Pinnell, and Veronica Rohan Sage, Nov. 3; Sidney Sukoenig, and orchestra, Murray Bernthal, conductor, Nov. 10; George Mulfinger, Nov. 17; Analee Camp, and William Fleming, Nov. 18; University Symphony, Louis Krasner, director, March 2; Sigma Alpha Iota Concert, March 9; University Men's Glee Club, Marice Stith, director, March 16; University Symphonic Band, Harwood Simmons, director, March 23; Arthur Poister and Hendrick's Chapel Choir, March 30; University Symphony, Louis Krasner, director, April 20; Brahms "Requiem" with the Hendrick's Chapel Choir, Arthur Poister, director, University Chorus, Frank Hakanson, director, University Men's Glee Club, Marice Stith, director, University Symphony, Louis Krasner, director, and Alexander Capurso, conductor, May 4 and 5.

**Syracuse Chorale**. Fifth Season. 125 DeWitt Street. Eleanor Stone Hancock, director. Guest conductor, Brock McElheran. Soloists: Blake Stern, Florence Kopleff. Joint Concert with Lukas Foss, and Chamber Music Society. Three or more concerts to be scheduled.

**St. Peter and St. Paul Church**, Rev. Alexander Warnecke, pastor. General Platoff, Don Cossack Chorus and Dancers, directed by Nicolas Kostroff. Central High School Auditorium, Oct. 3.

**Onondaga Symphony Orchestra**, Inc. Auspices, Onondaga Symphony Guild. Three concerts. President: Mrs. G. Norman Knaus. Conductor:

William Haaker. Concerts in November in various large city schools.

## Worcester, Mass.

By JOHN F. KYES

**Worcester Music Festival**, Memorial Auditorium. Auspices: Worcester County Musical Association. Music director: T. Charles Lee. President: Robert S. Heals. Office Secretary: Mrs. Leon McDermid. Auditorium, 3,450. Six concerts: Oct. 20-25, 1958. Chorus of 250, soloists and the Detroit Symphony, Paul Paray, conductor, Valter Poole, associate.

**Civic Music Association**, Memorial Auditorium. President: Jerome W. Howe. Secretary: Mrs. Leon McDermid. Auditorium, 3,450. Isaac Stern, Dec. 5; Jean Madeira, Jan. 3; Cavalcade of Song, Feb. 7; Piano Festival (Luboshutz, Nemenoff and Goldovsky), March 3; Boston Symphony, March 10.

**Worcester Art Museum**, 55 Salisbury St. Director not yet announced to succeed Francis Henry Taylor, deceased. Museum Court, 1,100. Concerts by Worcester Orchestra and string ensembles.

**Worcester Oratorio Society**, Box 29, Washington Sq. Station. Director: string ensemble, Dec. 22, Jan. 26, Feb. Arvid C. Anderson (1957); T. Charles Lee (1958). President: H. Ladd Plumley. Secretary: Donald G. Congdon. Auditorium, 3,450. "Messiah", Dec. 8, 1957 and Dec. 7, 1958.

**Fine Arts Course**, Clark University. Director: Rely Raffman. Atwood Hall, 800 Zimmler Sinfonietta, Oct. 4; After Dinner Opera Company, Nov. 1; New England Conservatory Chorus, Dec. 1; Merce Cunningham Dance Group, Dec. 16.

**Worcester Orchestral Society**, 321 Main St. Conductor: Harry Levenson. President: Elliott B. Knowlton. Business manager: Jerome W. Howe. Sponsor of the Worcester Orchestra, 45-piece professional symphonic ensemble. Winter concerts, "in-the-round", Nov. 24, Jan. 12, Feb. 23, May 4, in Auditorium, 3,450. Viennese ball, April 26, Auditorium. Six outdoor summer pop concerts, Institute Park Shell.

**Worcester County Light Opera Club**, 21 Grand View Ave. President: Charles R. Phelps. Secretary: Mrs. Bertha M. Birtz. Atwood Hall, 800. "Brigadoon", Dec. 13-15; "Kiss Me, Kate", May, 1958.

## Helena, Mont.

By CARRIE DRUMMOND KEIL

**Community Concert Association**. President: Norman Winestine. Secretary: Mrs. M. P. Moe. Civic Center Auditorium, 2,300. Michael Rabin, Nov. 15; Grant Johannesen, Jan. 11; Todd Duncan-Camilla Williams, Feb. 12; Vienna on Parade, March 7.

**Helena Symphony**. President: Mrs. Otto Klein. Treasurer: John Carlson. Conductor: Eugene Andrie. Associate conductor: Donald Nitz. Civic Center Auditorium, 2,300. Soloists: Mrs. Haroldson and Mrs. Erhard, Nov. 3; Christmas concert, Milton Brown and Jean Lewis, United States premiere "Christmas Masque" by Vaughan Williams, Dec. 22; Youth program, March 2; Pop concert, April 27.

**Friends of Music Chorus**. Conductor: A. W. Humphreys. Junior High School Auditorium, 900. Brahms's "German Requiem", date to be announced.

# New York City

By JEAN EVANS

**American Concert Choir and Orchestra**, 250 W. 57th St. Musical director and conductor: Margaret Hillis. Manager: Herbert Barrett. Town Hall, 1,500. Two concerts. Soloists: Leopold Simoneau, John McCollum, Donald Gramm and Chester Watson, Jan. 15; Adele Addison, Florence Koploff, Russell Oberlin, Charles Bressler, Kenneth Smith and Albert Fuller, Feb. 19.

**American Opera Society**, 250 W. 57th St. Conductor: Arnold U. Gamson. Director: Allen Sven Oxenburgh. Manager: Herbert Barrett. Town Hall, 1,500. Four performances: "Comte Ory", Oct. 8; "Paris and Helen", Nov. 5; "Otello", Dec. 10; "The Coronation", Feb. 25. Soloists: Giulietta Simonato, Eileen Farrell, Leontyne Price, Jennie Tourel, David Poleri, Martial Singher, Leopold Simoneau, Kenneth Smith, Laurel Hurley, Gloria Davy, Phyllis Curtin; Donald Gramm, David Smith, Richard Cassilly, Louis Quilico, Pierrette Alarie, Sarah Fleming, Florence Kopff.

**American Symphony of New York**. Conductor: Enrico Leide. Hunter College Assembly Hall, 2,200. Oct. 11, Nov. 15, Dec. 12.

**Bach Aria Group**. Director: William H. Scheide. Conductor: Frank Brief. Manager: Herbert Barrett, 250 W. 57th St. Town Hall, 1,500. Three concerts: Cesare Siepi, Dec. 4; Maureen Forrester, Jan. 8; Columbus Boy Choir of Princeton, N. J., Feb. 12. Regular soloists: Julius Baker, Robert Bloom, Eileen Farrell, Norman Farrow, Bernard Greenhouse, Jan Pearce, Carol Smith, Paul Ulanowsky, Maurice Wilk.

**Bell Symphony**, 195 Broadway. Conductor: Frederic Kurzweil.

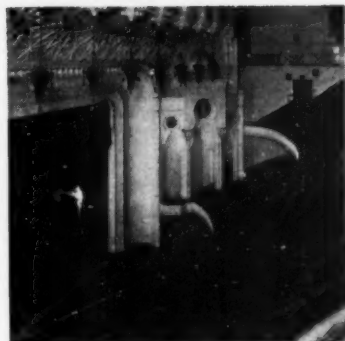
**Boston Symphony**, Symphony Hall, Boston 15. Music Director: Charles Munch. Manager: Thomas D. Perry, Jr. Carnegie Hall, 2,700. Five Wednesday evening and Saturday afternoon pairs: Nov. 13 and 16; Dec. 11 and 14; Jan. 15 and 18; Feb. 12 and 15; March 19 and 22. Wednesday series soloists: Gary Graffman, Pierre Fournier, Marcel Mule; Saturday soloists: Claudio Arrau, Mr. Mule, Leonid Kogan.

**Chamber Music Circle**, 119 W. 85th St. Secretary: Anna Julio Hoyt. Carnegie Recital Hall, 299. Nov. 24, Jan. 5, Feb. 16, March 23.

**Cleveland Orchestra**, Severance Hall, Cleveland 6, Ohio. Conductor: George Szell. Carnegie Hall, 2,700. Three New York concerts. Soloists: Paul Badura-Skoda, Feb. 5; Erica Morini, Feb. 11; Eunice Podis, March 7.

**Columbia University Department of Music and Columbia Theatre Associates**, Broadway and 116th St. Brander Matthews Theatre, 290. Two new one-act American operas, "The Boor", music by Dominick Argento (first New York performance) and "Gallantry (soap opera)" by Douglas Moore (world premiere); March 19, 20, 21, 22. Admission by invitation. Write to Music Department of Columbia University, New York 27 enclosing self-addressed stamped envelope. Tickets while they last limited to two per request.

**Concert Society of New York**, 105 W. 55th St. Carnegie Recital Hall, 299. Barylli Quartet, Oct. 27; Lucretia West, Leo Taubman, Musica Viva Trio, Nov. 17; Claremont Quartet,



New York City Center

John Barrows, James Buffington, Dec. 8; Albeneri Trio, Jan. 12; New York Chamber Soloists, Jan. 26; Quartetto di Roma, Feb. 9; Hermann Prey and Martin Maelzer, Feb. 23; Koeckert Quartet and Artur Balsam, March 16.

**Frick Collection**, 1 E. 70th St. Frick Collection Music Room. Ruggiero Ricci, Nov. 17; Gary Graffman, Nov. 24; Budapest Quartet, Dec. 1; Pierre Fournier, Dec. 8; Sylvia Marlowe, Jan. 12; Amadeus Quartet, Jan. 19; Rudolf Firkusny, Jan. 26; Beaux Arts Trio, Feb. 2; New York Pro Musica, Feb. 9; Byron Janis, Feb. 23; Quartetto di Roma, March 2.

**Great Neck Community Concerts**. President: Mrs. Edwin Redlich, 26 Old Colony Lane, North Senior High School, 913. Concertmen, Oct. 22; Cesare Siepi, Nov. 18; Leonard Rose, Jan. 8; Vronsky and Babin, March 8.

**Haarlem Philharmonic Society**. President: Mrs. Arthur B. Foye. Chairman of Music: Mrs. Peter Bongert. Grand Ballroom, Waldorf-Astoria Hotel, 1,200. Giorgio Tozzi, Stanley Plummer and Hellen Waller, Nov. 8; Angelières and Theodor Uppman, Dec. 18; Joseph Schuster and Lisa della Casa, Feb. 7; Brian Sullivan and Saramae Endich, March 13; Ferrante and Teicher, Rosina Da Rimini, April 11.

**Hunter College**, 605 Park Ave. Concert director: Benno Lee. Hunter College Auditorium, 2,200. George London, Nov. 3; Robert Casadesus, Nov. 16; Isaac Stern, Nov. 30; Anna Russell, Dec. 8; Lisa della Casa, Dec. 29; Nathan Milstein, Jan. 11; Gina Bachauer, Jan. 25; Yehudi Menuhin, Feb. 15; Guiomar Novaes, March 1; Victoria de los Angeles, March 15; Luboshutz, Nemenoff and Goldovsky, March 29; Irmgard Seefried and Wolfgang Schneiderhan, April 12.

**Little Orchestra Society**, 35 W. 53rd St. Conductor: Thomas Scherman. General manager: Thea Dispeker. Associate manager: William Weissel. Two series of four concerts each. Town Hall, 1,500. Soloists: George London, Oct. 7; Vronsky and Babin, Oct. 21; Elisabeth Schwarzkopf, Nov. 18; Louis Kentner, Dec. 16. Carnegie Hall, 2,700. "L'Enfance du Christ", Dec. 22; "Ariadne auf Naxos", Jan. 3; "Abduction from the Seraglio", Feb. 19; "Macbeth", March 25.

**Metropolitan Museum of Art Series**, 5th Ave. and 82nd St. Manager: William Kolodney. Grace Rainey Auditorium, 708. Solo Series I: Moura Lympny, Jan. 11; Gregor Piatigorsky, Jan. 24; Nathan Milstein, Feb. 7; Rudolf Serkin, March 7. Solo Series II: Louis Kenter, Dec. 12; Andres Segovia, Feb. 21; Zino Francescatti, Feb. 28; Angelica Morales Von Sauer, March 21. Young Artists Series: Hungerford, Oct. 25; Claude Frank, Nov. 15; Leonard Hungerford, Dec. 20; Lois Marshall, Jan. 10; Berl Senofsky, Jan. 31; Betty-

Jean Hagen, Feb. 14; David Bean, March 14. Sonata Series: Mieczyslaw Horowitz and Joseph Szigeti, Dec. 5; Eugene Istomin and Pierre Fournier, Dec. 19; Paul Badura-Skoda and Erica Morini, Feb. 20; Myra Hess and Isaac Stern, March 27; Rudolf Serkin and members of Philadelphia Woodwind Quintet, April 10. American Opera Society Previews, Arnold U. Gamson, conductor. "Anna Bolena", Oct. 6; "Paris and Helen", Nov. 3; "Otello", Dec. 8; "Grand Duchess of Gerolstein", Jan. 19; "Coronation of Poppea", Feb. 23. Budapest String Quartet: Nov. 22, 29, Dec. 6, 13, Jan. 3.

Chamber Music Series I: Barylli Quartet, Nov. 23; I Solisti di Zagreb, Dec. 14; Festival Quartet, Feb. 13; Hollywood Quartet, March 6.

Chamber Music Series II: Amadeus Quartet, Jan. 17; Quartetto di Roma, Feb. 6; Festival Quartet, Feb. 27; Koeckert Quartet, March 13.

Music Forgotten and Remembered. Conductor: Frederic Waldman. Rosini, "Petite Messe Solennelle", Jan. 4; Raya Garbousova, Feb. 23; Mieczyslaw Horowitz, March 29.

Children's Series: Nov. 16; Marais and Miranda, Dec. 14; Jan. 11, Feb. 8; April 12.

**Metropolitan Opera**, Broadway and 39th St. General manager: Rudolf Bing. Six to seven performances per week, Oct. 28 to April 12, annual tour and performances in Philadelphia.

**National Orchestral Association**, 119 W. 57th St. Musical director: Leon Barzin. Executive Secretary: Barnett Byman. Carnegie Hall, 2,700. Soloists: Robert Goldsand, Nov. 26; Maurice Gendron, Jan. 21; Carroll Glenn and Eugene List, March 18; Choral, April 29.

**New Music Concerts**, 12 E. 75th St. Director: Eric Simon. Carl Fischer Concert Hall, 260. Four concerts of contemporary premieres: Oct. 9 and 16, April 23 and 30.

**New York Chamber Ensemble**, YM-YWHA, 92nd St. and Lexington Ave. Theresa L. Kaufmann Auditorium, 850. Three concerts: Nov. 10, Jan. 12, March 9. Participating artists: Dimitri Mitropoulos, Leonid Hambro, Alexander Uninsky, Yves Chardon, Betty Allen.

**New York Chamber Soloists**, 516 Fifth Ave. Musical director: Margaret Hillis. Management: Concert Associates. Three concerts: Oct. 19, Nov. 16, Dec. 14. Soloists: Adele Addison, Blake Stern, Isidore Cohen, Jules Eskin, Albert Fuller, Melvin Kaplan, Martin Ornstein, Ynes Lynch, Julius Levine, Harriet Wingreen.

**New York Philharmonic**, 113 W. 57th St. Principal conductors: Dimitri Mitropoulos and Leonard Bernstein. Manager: Bruno Zirato. Assistant manager: George E. Judd, Jr. Carnegie Hall, 2,700. Series of fourteen alternating Thursday evening concerts, fourteen alternating Friday afternoons, 14 alternating Sunday afternoons, eight alternating Saturday evenings, five Saturday morning young people's concerts, special series of four Saturday night concerts conducted by Andre Kostelanetz.

**New York City Ballet**, 130 W. 56th St. Musical Director: Leon Barzin. Conductors: Leon Barzin, Hugo Fiorato. Ballet Mistress: Vida Brown. Nine week season: Nov. 19 through Jan. 19.

**New York City Opera Co.**, 130 W. 56th St. General director: Julius Rudel. Fall season: Oct. 9 through Nov. 10. Spring season beginning of April.

**Operas-in-Brief**, 123 W. 43rd St. Town Hall, 1,500. Eight performances: Oct. 8, Nov. 12, Dec. 10, Jan. 14, Feb. 11, March 11, April 8, May 13.

**Oratorio Society of New York**, 113 W. 57th St. Musical director: William Strickland. Executive secretary: Glenn Styres. Carnegie Hall, 2,700. "Messiah", Dec. 13; Vaughan-Williams' "Sea Symphony", May 15.

**Orchestral Society of Westchester, Inc.**, 50 Christie Pl., Scarsdale. Conductor: Simon Asen. Chairman: Randolph Guggenheimer. Manager: Hedda Hendrix. Five evening concerts. Soloists: Jeanne Mitchell, Nov. 3; Roberta Peters, Dec. 1; Daniel Barenboim, Jan. 26; Opera Theatre of Westchester, March 1; Andres Segovia, April 13. Three Friday night youth programs: Jeanne Mitchell, Nov. 1; Roberta Peters, Nov. 29; Andres Segovia, April 11.

**Peoples' Symphony Concerts**, 32 Union Square, Room 1202. Manager: Joseph Mann. Artists' recitals: Byron Janis, Nov. 2; Ruggiero Ricci, Jan. 4; Ruth Slenczynska, Feb. 8; Arthur Balsam, March 8; Gina Bachauer, March 29; Michael Rabin, April 19. Chamber Music: Barylli Quartet, Oct. 26; Hungarian Quartet, Nov. 9; Budapest String Quartet, Nov. 30; Amadeus Quartet, Jan. 18; Quartetto di Roma, March 1; Koeckert Quartet, March 15. Chamber Festival: I Solisti di Zagreb, Oct. 19; New York Pro Musica, Nov. 16; Budapest String Quartet, Dec. 14; New York Woodwind Quintet, Feb. 1; Saisenberg Little Symphony with John Langstaff, Feb. 15; Kroll String Quartet with Artur Balsam, March 22.

**Philadelphia Orchestra**, 1910 Girard Trust Bldg., Philadelphia 2. Music director: Eugene Ormandy. Manager: Donald L. Engle. Carnegie Hall, 2,700. Soloists: Orchestral, Oct. 1; Eugene Istomin, Oct. 29; Zino Francescatti, Nov. 19; Birgit Nilsson, Dec. 10; Marilyn Costello and William Kincaid, Dec. 31; orchestral: Feb. 4; Paul Kletzki, conductor, Feb. 18; Fritz Reiner, conductor, March 11; Rudolf Serkin, April 1; orchestral, April 22.

**Philharmonic Symphony of Westchester, Inc.** 8 E. Prospect Ave., Mount Vernon. Conductor: Franco Autori. President: Harold L. Drimmer. Executive secretary: Mrs. Doris F. Roos. Wood Auditorium, 8,858. Soloists: Mattiwilda Dobbs, Nov. 2; Isaac Stern, Dec. 2; Jean Casadesus; Feb. 1; Alfredo Campoli, March 8.

**Queens College of the City of New York**, Flushing. Provost: Thomas V. Garvey. Chairman, Department of Music: John E. Castellini. Choral.

(Continued on page 290)

## BROADWAY GRAND OPERA ASSOCIATION, INC. (non-profit-tax exempt)

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## Detroit

By RICHARD FANDEL

The Detroit Symphony is continuing its presentation this year of double concerts, nine matinee repetitions of the previous evening's regular subscription concerts. An important addition has been made to the symphony's home, the Henry and Edsel Ford Auditorium—an Aeolian-Skinner organ, comprising 4,156 pipes. It is the gift to the city from the Josephine and Ernest Kanzler Fund in memory of Henry and Edsel Ford.

**Detroit Symphony.** Ford Auditorium. Auspices: Detroit Symphony Orchestra, Inc. Conductor: Paul Paray. President: John B. Ford, Manager: Howard Harrington. Ford Auditorium, 2,970. Eighteen evening concerts; nine afternoon concerts. Guest conductors: Valter Poole (associate conductor of the orchestra), Nov. 28; Howard Mitchell, Jan. 2; Andre Audoli, Jan. 9-10. Soloists: Marcel Dupre, Oct. 10-11; Mattiilda Dobbs, Oct. 17; Zara Nelsova, Oct. 24-25; Eugene Istomin, Oct. 31; Robert Casadesu, Nov. 21-22; Mischa Kottler, Nov. 28; Nathan Milstein, Dec. 5-6; Maureen Forrester, Leopold Simoneau, Gerard Souzay, Kenneth Smith, Rackham Symphony Choir, in Berlioz' "L'Enfance du Christ", Dec. 12; Eileen Farrell, Dec. 19-20; Geza Anda, Jan. 16; Lukas Foss, Jan. 23-24; Clara Haskil, Feb. 27-28; Mischa Mischakoff, Gordon Staples, March 6; Leontyne Price, Regina Resnik, Walter Fredericks, Stanley Kimes, Rackham Symphony Choir, in Verdi's "Requiem Mass", March 13-14.

**Young People's Concerts.** Conductor: Valter Poole. Manager: Howard Harrington. Soloists: Severo Ballet, Dec. 7; Arnold Moss, Jan. 4; John Sebastian, Feb. 22; Detroit Puppet Theatre, March 15.

**Family Concerts.** Conductor: Valter Poole. Manager: Howard Harrington. Soloists: Alan Hovhaness, Dec. 29; Stuart Hampe, Jan. 19.

**Masonic Temple Series.** General Manager: C. W. Van Lopik. Masonic Auditorium, 5,000. Symphony Series: Boston Symphony, Oct. 18; Florence Festival Orchestra, Oct. 19; Cleveland Orchestra, Nov. 11; Toronto Symphony, Dec. 10; Emil Gilels, Feb. 11; Minneapolis Symphony, April 19. Concert Series: Yehudi Menuhin, Nov. 15; Vronsky and Babin, Dec. 4; the Royal Ballet (formerly Sadlers Wells), Jan. 7-11; Victoria de los Angeles, Feb. 7; Myra Hess, March 7; Don Cossack Chorus, March 21; Vienna on Parade, April 11. Special performances: Ballet Russe, Nov. 1-3; Anna Russell, Dec. 6; Andres Segovia, Jan. 17; Leonid Kogan, Jan. 21; Gracie Fields, Jan. 25; Jose Greco, Feb. 11; Mantovani and His New Music, March 8; The Little Gaelic Singers, March 16.

**Women's Symphony.** Guest conductors: John Sweeney, Dec. 14; Wayne Dunlap, April 19. Chairman: Mrs. Frank Zocharski, 8321 Yolanda. Institute of Arts Auditorium, 1,232. Two concerts. Soloists: Eleanor Lipkin, Dec. 14; Emily Mutter Adams, April 19.

**Jewish Community Center Concert Series.** Conductor: Julius Chajes. Soloists: Paul Olefsky, Lare Wardrop, Oct. 9; Julius Chajes, Nov. 19; Marguerite Kozenn, Anthony Marlowe, Jan. 21; Mischa Mischakoff, Rose Cooper, Feb. 25; Joseph Schuster, March 25; Mischa Kottler, April 29.

**Chamber Music Society of Detroit,** 600 Griswold. President: Karl Haas. Institute of Arts Lecture Hall, 400. Three subscription concerts, and a

special concert Jan. 15 featuring Mischa Mischakoff, Paul Olefsky, and Karl Haas.

**Scandinavian Symphony Society of Detroit, Inc.,** 294 W. Breckenridge, Ferndale, Mich. President: Francis E. Albee. Conductor: Henri Nosco. Scottish Rite Auditorium, Masonic Temple. Four concerts. Soloists: Contemporary Civic Ballet, Nov. 2; Charlotte McCray, Dec. 7; Shirley Seguin, Feb. 1; Charles Taylor, March 29.

**Michigan Opera Company of Detroit, Inc.,** 3363 Gratiot. President: Kai Rasmussen. General Manager: Joseph Guerra. Conductor: Francesco Di Blasi. Ford Auditorium, 2,970. "Tosca", Oct. 25; Scenes from Opera, Feb. 28; "Rigoletto", April 25.

**Tuesday Musicales.** President: Mrs. R. B. Hauss, 12571 E. Outer Dr. Institute of Arts Lecture Hall, 400. Ten subscription concerts.

**Pontiac Symphony.** Lincoln Junior High Auditorium. Auspices: Pontiac Symphony Orchestra, Inc. P. O. Box 2027. Conductor: Francesco Di Blasi. President: Richard Poole. Five subscription concerts and two Young Peoples concerts. Soloists: Marvin Worden, Oct. 15; Jack Boesen, Norman Gifford, Dec. 3; Mischa Kottler, Jan. 21; Gordon Staples, March 17.

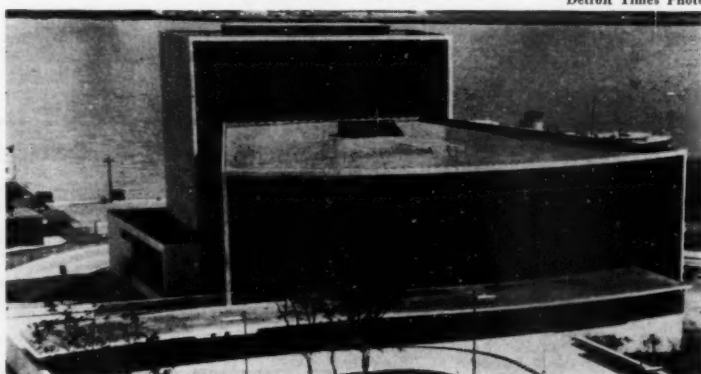
**Detroit Grand Opera Association,** 438 Book Building. President: Frank Donovan. Chairman: Leslie C. Allman. Masonic Auditorium, 5,000. Sponsors the New York City Opera Company in nine performances: "Faust", with Dorothy Kirsten, Barry Morell, Norman Treigle, Nov. 19; "Turandot", with Giuseppe Gismondo, Frances Yeend, Adele Addison, Nov. 20; "Merry Widow", with Robert Rounseville, Beverly Sills, Peggy Bonini, Nov. 21; "La Bohème", with Dorothy Kirsten, Mr. Morell, Jacqueline Moody, Mr. Treigle, Nov. 22; "Abduction from the Seraglio", with Phyllis Curtin, Mr. Rounseville, Virginia Haskins, Nov. 23; "Madama Butterfly", with Elizabeth Carron, Mr. Gismondo, Jean Sanders, Nov. 23; "Die Fledermaus", with Beverly Bower, Miss Bonini, Ernest McCesney, Nov. 24; "La Traviata", with Eleanor Steber, Mr. Morell, Louis Quilico, Nov. 24; "Carmen", with Brenda Lewis, Walter Cassel, Miss Bonini, Richard Cassilly, Nov. 27.

## Grand Rapids

By MARGUERITE S. KERNS

**Grand Rapids Symphony,** 1435 Alexander, S.E. Auspices: Grand Rapids Symphony Society. Conductor: Desire Defauw. President: Jan S. VanderHeide. Manager: Milo G. DeVries. Civic Auditorium, 5,000.

### Ford Auditorium in Detroit



Seven evening concerts, one children's concert. Soloists: Edward Gordon, Oct. 18; concert performance (New York City Opera leads) of "Cosi Fan Tutte", Nov. 15; Mrs. Ralph E. Sasser, Jan. 3; Westminster Choir (Beethoven's Ninth Symphony), Feb. 7; contest winners, Feb. 28; Betty-Jean Hagen, April 11.

**Community Concert Association,** 214 Kinney, N.W. President: Gordon B. Wheeler. Secretary: Mrs. Clarence Boomsma. Business Secretary: Mrs. Rodger J. Emmert. Civic Auditorium, 5,000. Joseph Liebling and Master Singers, Nov. 2. Grant Johannesen, Dec. 11; Virtuosi di Roma, Jan. 28. American Ballet Theatre, Feb. 19; National Symphony, March 5.

**St. Cecilia Society,** 24 Ransom, N.E. President: Mrs. Jan S. VanderHeide. Corresponding Secretary: Mrs. J. Boyd Lamoreaux. St. Cecilia Auditorium, 750. Virginia MacWatters, Oct. 4; Mr. and Mrs. William Dopman, Oct. 25; Suzanne Bloch, Nov. 8; Sydney Foster, Nov. 22; Lois Laverty, Dec. 6; Lukas Foss, Jan. 17; Albion College A Cappella Choir, Feb. 14. Hollywood String Quartet, Feb. 28.

## Battle Creek

By ELLEN K. PETERSEN

**Battle Creek Symphony.** Conductor: Roger Parkes. President: J. Raymond Mohle. Business Manager: Earl W. Gordon, 120 Fremont St. W. K. Kellogg Auditorium, 2,441; Springfield High School Auditorium, 1,500; Lakeview High School Auditorium, 700. Four regular concerts; two pop concerts. Soloists: Sigurd Rascher, October 20; Cynthia Otis, Dec. 8; Audition Winners, Feb. 16; Don Schbel, April 13; Pop Concert, January 12 and March 9.

**Community Concert Association.** President: Lowell B. Genebaugh Sr. Executive Secretary: Mrs. M. Guy Lipscomb, 29 Capital Ave. N.E. W. K. Kellogg Auditorium, 2,441. Zvi Zeitlin, Nov. 12; Vera Franceschi, Dec. 4; Chicago Opera Ballet, Jan. 23; National Symphony, Feb. 26; Norman Scott, March 5.

**Battle Creek Community Chorus.** Director: Alfred Giffin Richards. President: John Dunsmore. Business Manager: L. W. Haydon, 23 Kellogg Street. Ann J. Kellogg Auditorium, 980; Springfield High School Auditorium, 1,500. Concert, Nov. 3; "Messiah", chorus with college and church choirs of area, Dec. 1; spring concert, March 15. Other attractions to be announced.

**Battle Creek Morning Musical.** President: Mrs. Hymen Ezra Cohen. Secretary: Mrs. Ignatz Uhrle, 186 Fremont St. Y.W.C.A. Auditorium, 250.

## Michigan

William and Camilla Doppmann, Oct. 16; Marybeth Lake, Susan Litchfield and Carolyn White, Oct. 28; Jon Parkes, Vicki Estes, Tom Wentworth, Nov. 14; Robert Parrish, Nov. 25; "The Carol Singers," David Strickler, director, Dec. 9; "A Night at the Opera", Jan. 27; Winners in American Music Concert, Feb. 13; John and Florence Richardson, Feb. 24; The Bell Choir, Robert Hieber, conductor, March 24; Robert Courte, Lydia Courte, May 8.

## Jackson

By WILLIAM J. SWANK

The Jackson Symphony opened its eighth season under George C. Wilson, vice-president of the National Music Camp at Interlochen, Mich. He replaces Emil Raab, who resigned to accept a professorship at the University of Alabama.

**Jackson Symphony,** 1008 S. Bowen St. Auspices: Jackson Symphony Orchestra Association. Conductor: George C. Wilson. President: Garrett Gething. Manager: Marshall E. Collins. Jackson High School Auditorium, 1,800. Four subscription concerts; one children's concert. Soloists: Richard Miller, Oct. 22; John Dalley, Dec. 3; Ann Arbor Civic Ballet, Feb. 18; orchestral, April 22; children's concert, May 12.

**Community Concert Association,** 2207 S. West Ave. President: Vernon Shahan. Jackson High School Auditorium, 1,800. Byron Janis, Oct. 31; David Abel, Jan. 7; Chicago Opera Ballet, Jan. 24; Dolores Wilson, March 11; St. Louis Symphony, March 29.

**Jackson Choral Society,** 704 First St. Conductor: MacWilliam Disbrow. Jackson High School Auditorium, 1,800. "Elijah", Nov. 17; Brahms' "German Requiem" in April.

**Graun Festival Society,** 115 S. Blackstone. Conductor: J. Alfred Fryer. First Congregational Church Auditorium, 1,000. Three Concerts, April 26-27; Graun "Passion", five Motets, Piano Concerto, "Theme and Variations." Soloists to be announced.

## Kalamazoo

**Kalamazoo Symphony,** 421 W. South St. Conductor: Herman Felber. Chairman: John M. Hayward. Manager: Mrs. Raymond H. Dietrich. Central High School Auditorium, 2,650. Seven concerts. Soloists: Eileen Farrell, Oct. 14; Henri Aubert, Nov. 25; Christmas Concert, Dec. 15; Thomas Schippers, conductor, Jan. 20; Sylvia Muehling, Feb. 24; Western Michigan University Choir, Dr. Elwyn Carter, director, March 23; Herman Felber's 25th Anniversary Concert, April 20.

**Kalamazoo Junior Symphony.** Auspices: Kalamazoo Junior Symphony Society, Inc. Chairman: Mrs. Eugene Woodruff. Conductor: Julius Stulberg. Civic Auditorium, Jon Parkes, Nov. 17, Feb. 23, April 27.

**Community Concert Association.** President: Mrs. Fred G. Stanley. Secretary: Mrs. R. Kendell Jones, 2810 Duke St. Central High School Auditorium, 2,650. Florence Festival Orchestra, Oct. 28; Louis Kentner, Nov. 6; Jerome Hines, Jan. 29; Maureen Forrester, March 6; Tong Il Han, March 6; Philadelphia Orchestra, April 30.

## Wilkes-Barre

By EMMANUEL WINTERS

The Fine Arts Fiesta, inaugurated as a highlight of Wilkes-Barre's Sesquicentennial celebration in 1956, has now become a permanent annual event in May. Directed by Annette Evans, it brings together symphonic, choral, band, ballet and other cultural representatives of the community in a panorama of the arts ranging from Wilkes-Barre folklore to the Wilkes-Barre Philharmonic.

Another new development is establishment of the Greater Wilkes-Barre Chamber of Commerce Fine Arts Committee. With Eugene J. Brandstadter as chairman, the committee's purpose is to help promote and extend the area's musical and other art activities.

**Wyoming Valley Philharmonic**, 184 S. River St. Conductor: Ferdinand Liva. President: Mrs. Niccolo Cortiglia. Wilkes College Gymnasium Auditorium, 3,000; Irem Temple Auditorium, 1,450. Five concerts; two youth concerts. Soloists to be announced.

**Community Concert Association**, 121 Yeager Ave., Forty Fort. President: Mrs. Ray W. Turner. Irem Temple Auditorium, 1,450. Eileen Farrell, Nov. 18; Yehudi Menuhin, Dec. 9; Cleveland Orchestra, March 6; Vronsky and Babin, April 28.

**Wyoming Valley Oratorio Society**, 35 S. Franklin St. Director: Clifford E. Balshaw. Bach's "Christmas Oratorio", Dec. 8; Handel's "Samson", May.

**Wilkes College Music Department**. Director: John G. Detroy. Wilkes College Gymnasium Auditorium, 3,000. Madrigal Singers, John G. Detroy, director, December; Philharmonic String Quartet, January; Wilbur Isaacs, February; Wilkes College Chorus, Ferdinand Liva, director, April; College Band, Robert E. Moran, director, May.

**Wyoming Valley Opera Guild, Inc.**, 730 Miners National Bank Bldg. President: Mrs. Burton W. Hankey. Executive Director: Theodore A. Evans. Irem Temple Auditorium, 1,450. Two one-act operas, spring; opera workshop, spring.

**King's College Music Department**. Faculty moderator: Rev. Herve Le-

Blanc, C.S.C. Irem Temple Auditorium, 1,450. Notre Dame Band, April; King's College Glee Club, May.

**Concordia Singing Society**, American Legion, N. River St. Director: Clyde Owens. President: Herman Trabitz. Irem Temple Auditorium, 1,450. Two concerts.

**Little Theatre of Wilkes-Barre**, 579 N. Main St. President: Mrs. William Rosensweig. Musical director: John G. Detroy. Director: James Asp. Little Theatre Bldg., 650. "Oklahoma", May.

**College Misericordia Music Department, Dallas**. Director: Sister Teresa Mary. Irem Temple Auditorium, 1,450; McAuley Hall Auditorium, 700. Jean Eichelberger, Carol Hoppe, Nov. 15; Philharmonic String Quartet, Jan. 20.

**Orpheus Choral Society**, 114 Center St., Forty Fort. Director: William O. Roberts. President: Ben L. Jenkins. Irem Temple Auditorium, 1,450, and regional auditoriums.

**St. Stephen's Oratorio Guild**, 35 S. Franklin St. Director: Clifford E. Balshaw. Two concerts.

## Easton

By JOHN B. BONNELL

After its failure to function last season, the Easton Symphony was revived for a series of concerts in 1958, with Richard Marcus, 28-year-old Philadelphia musician as conductor.

**Easton Symphony**. Conductor: Richard Marcus. President: Agnes Gordown. Easton YMCA Auditorium, 500. Three concerts: Jan. 29, March 5, and April 16.

**Community Concert Association**, Mrs. Ernest Fernald, secretary, Easton R. D. 2. President: John F. Wohlers. Easton High School Auditorium, 1,010. Theodore Lettvin, Nov. 7; Baltimore Symphony, Dec. 11; Robert Joffrey Theatre Ballet, Jan. 3; John McCollum, March 18. Reciprocity with Bethlehem Community Concert Association.

**Easton Oratorio Society**, Easton YMCA. Director: C. Darl Bethmann. President: Robert Seip. First Presbyterian Church, 500. Handel's "Messiah," in December, local soloists. Spring concert.

**Musical Arts Chorus**, Easton YMCA. Director: John D. Raymond. President: Mrs. Andrew Burwell. Colton Memorial Chapel, 1,000. Christmas concert, Dec. 8; Lenten and spring concerts.

**Chansonnette Theatre, Inc.**, Easton YMCA. Director: David Parks. President: Mrs. Charles Buenning. Easton High School Auditorium, 1,010. "Show Boat," Nov. 22-23; Spring production.

**Lafayette College Choir**. Director: John D. Raymond. Colton Chapel, 1,000. Traditional Christmas vespers series in December.

## Bethlehem

**Community Concert Association**, Chamber of Commerce Bldg., 452 Main St. President: Walter A. Schrempel. Secretary: Mrs. D. A. Kessler. Liberty High School, Moravian College Hall. Florence Festival Orchestra, Oct. 12; Teddy Wilson and his Concert Jazz, Dec. 6; Ray Dudley, March 8; Obernkirchen Children's Choir, April 12.

**Chamber Music Society of Bethlehem**, Box 376 Parish House of the Cathedral Church of the Nativity. Treasurer: W. R. Fry, Jr. Curtis String Quartet: Nov. 14; Jan. 9; April 10.

**Bach Choir of Bethlehem**. Director: Ifor Jones, 54 E. Market St. Packer Memorial Chapel, Lehigh University. Festival May 8, 9 and 10; May 16 and 17. Soloists to be announced.

## Allentown

**Allentown Symphony**, 941 Hamilton St. Auspices: Allentown Symphony Association. Musical director: Donald Voorhees. President: William F. Hager. Executive secretary: Virginia E. Wartman. Lyric Theatre, 1,485. Soloists: Mildred Miller, Nov. 24; youth contest winners, Dec. 15; Giorgio Tozzi, January 19; Jose Iturbi, April 13.

**Community Concert Association**, 1910 Cypress Ave., Route 60. President: Mrs. Richard Wick. Lyric Theatre, 1,485. Eugene List and the Piano Concerto group, Nov. 15; Vienna on Parade, Jan. 8; Elaine Malbin, Feb. 25; Chicago Opera Company Ballet, March 28.

**Municipal Opera Company**, 1011 Tilghman St. Auspices: Allentown Recreation Commission. General director: Errol K. Peters. Lyric Theatre, 1,485. Two subscription perform-

## Pennsylvania

ances: "Babes in Toyland", Nov. 20, 21, 22; "Showboat", April 24, 25, 26.

## Reading

**Reading Symphony**, 635 Penn St. Auspices: Reading Symphony Orchestra Association. Conductor: Alexander Hilsberg. President: Rene W. Irwin. Manager: Dorothy B. Rowe. Rajah Theatre, 2,094. Four subscription concerts. Soloists: Seymour Lipkin, Oct. 13; Jose Kahan, Dec. 29; Julian Olevsky, March 9; orchestral, April 20. Also possibility of a Youth Concert.

**Haage Series**. Manager: George D. Haage, 226 S. 5th St. Rajah Theatre, 2,094. Ballet Russe de Monte Carlo, Oct. 21; Pittsburgh Symphony, Nov. 11; Frances Magnes, Dec. 4; Vienna Choir Boys, Jan. 6; Eleanor Steber, Feb. 24.

## Scranton

**Scranton Philharmonic**, 415 Connell Bldg. Auspices: Scranton Philharmonic Orchestra, Inc. Conductor: Frieder Weissman. President: Henry J. Dende. Masonic Temple, 1,822. Three subscription concerts; three free youth concerts. Dates: Jan. 13, Feb. 10, March 24. Soloists to be announced.

**Community Concert Association**, Chamber of Commerce Bldg. President: Clifton W. Brecht. Secretary: Mrs. H. M. Brandamore. Giorgio Tozzi, Dec. 2; Zvi Zeitlin, Jan. 29; Mauney Twins, March 5; Cleveland Orchestra, date to be announced.

## York

**York Symphony**. Conductor: Robert Mandell. President: Frank B. Boyle. Manager: Mrs. D. W. Rissinger. William Penn Senior High School Auditorium, 1,686. Four subscription concerts; one youth concert. Margaret Moul, Oct. 22; Benar Heifetz and Giorgio Ciampi, Dec. 10; Abba Bogin, Jan. 30; Zvi Zeitlin, March 18.

**Community Concert Association**, 39 S. Belvidere Ave. President: T. Frederick Feldmann. Secretary: Mrs. E. B. Hirschman. Florence Festival Orchestra, Oct. 10; Louis Kentner, Nov. 2; Virtuosi di Roma, Jan. 14; George London, Feb. 14.

## Columbia

By BLANCHE LEDERMAN

**University of Missouri**. Concert Series, Chairman, College of Arts and Science: Rogers Whitmore. New University Auditorium: Cavalcade of Song, Ralph Hunter, director, Oct. 23; Paganini String Quartet, Nov. 19; Benno Moiseiwitsch, Jan. 8; Lisa Della Casa, Jan. 15; Jose Greco and Company, Feb. 13; St. Louis Symphony, Vladimir Golschmann, conductor, Feb. 26.

Performances by the University Symphony, the University Singers, University Chorus and Band concerts to be held through the year. Dates to be announced. Annual Missouri Music Festival, April 24, 25, 26. Jimmie Lee Farmer, Sept. 26; annual Band Day, 400 high school students, stadium, Sept. 28; John Ferrell and Robert Sheldon, Oct. 15; Robert Sheldon, Oct. 2. Faculty recitals: Florence Avery, Elsworth MacLeod. Programs by the University String Quartet and woodwind and brass ensembles.

**Stephens College**. Music director and manager of concert series: Richard Johnson. 24th Stephens Burrall

## Missouri

Symphony Series: "Lucia di Lammermoor", with Marjorie Gordon, Jim Hawthorne, Val Patacchi, Irwin Umlauf and Lorenzo Malfatti. Symphony orchestra, Edward Murphy, conductor: Eula Simmons, soloist, Nov. 26; Roberta Peters, Jan. 28; Burrall Symphony concert, Walter Hendl, soloist; "Don Giovanni" with Rose Sovaia, Gloria Lane, Val Patacchi, Grant Williams and Orville White, May 6.

**Ninth Sigma Gamma Gamma Concert Series**. Donald Gram, Oct. 1; Sylvia Zarembo, Nov. 7; Budapest String Quartet, Feb. 13; Bach Aria Group, Feb. 25. Other college activities: "Hansel and Gretel", Stevens Opera Workshop, Dec. 4-5; Annual Christmas program, Dec. 10; Organ recital, Carl Weinrich; Annual Spring Concert Chorus program, April 26; Chapel Choir concert, May 11.

**Christian College**. Music director: Geneva Youngs. Ferrante and Teicher, Oct. 28. Faculty recitals: Carla Harris, Irma Wheelock and Margaret Tello, Oct. 21; William Rengham, Nov. 18; Wilma Cepalla, Dec. 2.

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## Dallas

By GEORGE C. LESLIE

**Dallas Symphony.** Auspices: Dallas Symphony Orchestra, Inc. Conductor: Walter Hendl. Associate conductor: Donald Johanos. Assistant conductor: Zelman Brounoff. President: Mrs. Samuel A. Shelburne. Manager: Alan Watrous. State Fair Music Hall, 4,500. Sixteen subscription concerts; six high school concerts; 8 children's concerts; six concerts in Ft. Worth; special concerts and tours. Guest conductors: Jose Iturbi, Dec. 16; Alberto Bolet, Jan. 6; Edouard van Remoortel, Jan. 13; Robert Zeller, Jan. 20; Vladimir Golschmann, Jan. 27; Milton Katims, Feb. 17; Soloists: Vera Zorina, NTSC Choir, Nov. 18; Yehudi Menuhin, Nov. 25; Rudolf Firkusny, Dec. 9; Jorge Bolet, Jan. 6; Deasey Award winners, Sharon Strickland and Ann Reynolds, Jan. 20; Geza Anda, Jan. 27; Isaac Stern, Feb. 3; Irene Jordan, Frances Bible, David Lloyd, Mack Harrell, Baylor University Chorus, Feb. 10; Leonard Rose, Feb. 24; Nathan Milstein, March 10; Gyorgy Sandor, March 17; SMU Chorus, March 24.

**Civic Music Association.** President: Lanham Deal. McFarlin Memorial Auditorium, 2,600. Rita Streich, Nov. 19; Gyorgy Sandor, Dec. 3; Theodor Uppman, Jan. 15; Zino Francescatti, Jan. 24; Minneapolis Symphony, Feb. 15; Guimar Novaes, March 18; Nicolai Gedda, April 10.

**Dallas Civic Opera, Inc.,** 309 Browder St. President: Henry S. Miller, Jr. Musical director: Nicola Rescigno. Manager: Lawrence V. Kelly. State Fair Music Hall, 4,500. Maria Callas, Nov. 21; "L'Italiana in Algeri", Nov. 22, Nov. 24 (mat.).

**Concerts Incorporated,** 7612 Bryn Mawr. Executive Secretary: Mrs. Clarence M. Sale. State Fair Music Hall, 4,500. Royal Ballet, Nov. 4, 5, 6; The Florence Festival Orchestra, Nov. 27; The Chicago Opera Ballet, Feb. 11.

**Community Course,** Southern Methodist University. Manager: Ronald C. Knickerbocker. McFarlin Memorial Auditorium, 2,600. Ballets Janine Charrat, Dec. 10; Marais and Miranda, Feb. 20; Alec Templeton, March 19.

**Dallas Chamber Music Society,** 2419 Maple Ave. Musical Director: Dorothea Kelley. Scott Hall, 430. Elmer Scott Concert Series: Paganini Quartet, Nov. 13; Fine Arts Quartet, Dec. 4; Budapest Quartet, Jan. 29; Quartetto di Roma, Feb. 12; Hollywood Quartet, March 19.

**Dallas Lyric Theatre, Inc.,** 1401

Dallas Federal Savings Bldg. President: George C. Leslie. Season to be announced.

**Community Opera Guild,** Southern Methodist University. Artistic Director: Paul Vellucci. President: Peter Renfro. McFarlin Memorial Auditorium, 2,600. "Susannah", December.

**Dallas Grand Opera Association.** President: Arthur L. Kramer, Jr. State Fair Music Hall, 4,500. Metropolitan Opera: "Samson and Delilah", May 9; "Der Rosenkavalier", May 10 (mat.); "Eugene Onegin", May 10; "Madama Butterfly", May 11 (mat.).

## San Antonio

By HELEN SEAGLE

**San Antonio Symphony,** 916 Maverick Bldg. Auspices: Symphony Society of San Antonio. Musical director: Victor Alessandro. President: Louis J. Kocurek. Manager: Col. Thomas Woodburn. Municipal Auditorium, 6,000. Fifteen subscription concerts; five children's concerts. Guest conductor: Howard Hanson, Feb. 22. Soloists: Risë Stevens, Oct. 19; Whittemore and Lowe, Nov. 2; Elisabeth Schwarzkopf, Nov. 9; Dalies Frantz, Nov. 23; Fredell Lack, Dec. 7; Claudio Arrau, Jan. 11; Eileen Farrell, Jan. 25; Yehudi Menuhin, Feb. 1; Cesare Siepi, Feb. 8; Berlioz' "Romeo and Juliet", Nov. 16; "Amahl and the Night Visitors" and Bach's "Magnificat", Dec. 15; Chicago Opera Ballet, Feb. 15.

**San Antonio Opera Festival,** 916 Maverick Bldg. Auspices: Symphony Society of San Antonio. "Carmen", March 1; "Marriage of Figaro", March 2; "Lakme", March 8; "La Bohème", March 9.

**Little Symphony Concert,** 916 Maverick Bldg. Auspices: Trinity University Music Department. President: Louis J. Kocurek. Manager: Col. Thomas Woodburn. Ruth Taylor Concert Hall, 320. Four subscription concerts: Oct. 29, Dec. 10, Jan. 7, Feb. 11.

**Tuesday Musical Club Artist Series,** P. O. Box 2135. Chairman: Mrs. Philip Pattison. Vice-chairman: Mrs. M. A. Stuckey. McAllister Fine Arts Hall, 1,200. Four subscription concerts: Alfred and Herbert Teltschik, Nov. 26; Grant Johannesen, Jan. 28; Lois Marshall, Feb. 25; Theodor Uppman, March 25.

**San Antonio Chamber Music Society,** 415 W. Lynwood. President: F. T. Kirkham. Secretary: Mrs. O. W. Titman. San Pedro Playhouse, 600. Paganini Quartet, Nov. 15; Griller Quartet, Jan. 29; Koeckert

Quartet, Feb. 14; Beaux Arts Trio, March 17.

**Trinity University,** 715 Stadium Drive. Chairman, music department: Dr. Frank C. Hughes. Choir: Cantata, "Great Is the Lord" with San Antonio Symphony and Elizabeth Pritchett, soloist, Dec. 7. Little Symphony Concert, Schubert's Mass in G, Feb. 11; opera workshop, madrigal group.

**Incarinate Word College,** 4701 Broadway. Chairman, music department: Sister Agnesine. Auditorium, 300. Community Orchestra Series, Nov. 20, Feb. 13, May 8, June 10. Choral Society Christmas concert, Dec. 11.

**Our Lady of the Lake College,** 24th St. and Durango. Chairman, music department: Sister Lucy Marie.

**San Antonio College,** 1300 San Pedro. Chairman, music department: Marjorie Walthal.

## Amarillo

By LLOYD PATTEN

The Amarillo Symphony expanded its activities this season with the addition of a business manager and additional concerts in the Panhandle area. Membership reciprocities with these towns may expand the local audience sufficiently to again make use of the Municipal Auditorium for all symphony concerts.

**Amarillo Symphony,** Box 2552. Conductor: A. Clyde Roller. President: W. Harold Gordon. Manager: Eddie Melin. Stephen F. Austin Junior High School, 1,050. Six Concerts; special Christmas concert; post-season concert with student soloists. Soloists: Irene Jordan, Oct. 1; John Dalley, Oct. 29; Richard Ellsasser, Nov. 26; Robert Hoffman, Jan. 28; Young Artist Audition Winners (piano and strings), Feb. 25; Grass Roots Opera, "Die Fledermaus", March 26, Municipal Auditorium.

**Amarillo Symphony Chamber Music Series,** in cooperation with Amarillo College and West Texas State College, Canyon. Director: A. Clyde Roller. Five Concerts. Soloists: Josephine Citron, Nov. 4; Matilda Gaume, Dec. 2; Lloyd Patten, Feb. 3; Madrigal group, March 17; A. Clyde Roller, April 14.

**Amarillo College,** 2201 Washington St. Chairman, Music Department: Lloyd Patten. Faculty and student recitals. Music and art lectures.

**Musical Arts Conservatory,** 1710 Tyler. Director: Gladys Glenn. Dean: Robert Hoffman. Faculty and student recitals. Guest lecturers.

Oct. 30; Ted Heath Orchestra from London with Carmen McRae and the Hillos, Nov. 4; The Black Watch Band, Pipers and Dancers, Nov. 12; The Pamplona Choir, Nov. 17; "Romeo and Juliet", San Antonio Symphony, chorus and soloists, Nov. 18; Chicago Opera Ballet, Feb. 14; Les Chanteurs de Paris, Feb. 19; "No Time for Sergeants", March 21.

## Waco

By ELIZABETH BRIENT SMITH

**Baylor University School of Music.** Dean: Daniel Sternberg. Waco Hall, 2,400. Roxy Grove Hall, 600, located in the new School of Music Building, named in honor of the late Roxy Harriet Grove, chairman of the School of Music from 1926 to 1943.

**Baylor University Symphony.** Conductor: Daniel Sternberg. Concert for Annual Conference on American Ideals, with Oratorio Chorus, Albert Da Costa and Noah Knepper, Oct. 11. Annual production of "Messiah", Dec. 17; dedicated to the memory of the late Robert Hopkins, originator of the yearly performance in 1931 and conductor for 26 consecutive years. Baylor Symphony and Oratorio Chorus with Dallas Symphony, in Dallas and Fort Worth, Feb. 10-12. Conductor: Walter Hendl. Concert with Percy Grainger, Feb. 17. Children's concert, March 20 and Annual Concerto Concert, May 13.

**Lecture-Recital,** Julia Smith, Oct. 18; Jose Iturbi sponsored by Baylor Student Union, Dec. 12. Faculty recitals: Lilian Phillips, Oct. 24; Nadine Borden Derby, Dec. 8; Herbert Colvin, Jan. 20; Joseph Csiby, Jan. 27; Lino Bartoli, March 6. Chapel Choir, director: Euell Porter, March 25. Baylor Bards and Rhapsody in White, director: Martha Barkema, May 8. Baylor University Concert Band, Conductor: Donald I. Moore; Guest conductor: Clarence Sawhill, Jan. 25. "The Bartered Bride", Baylor University Opera Workshop, director: Daniel Sternberg.

**Waco Civic Music Association.** President: Roy Hatch. Secretary: Mrs. A. M. Goldstein. Waco Hall, 2,400. Dorothy Wareskjold, Nov. 19; Janine Charrat Ballet, Dec. 9; Gina Bachauer, Feb. 6; Cesare Valletti, March 1.

## Wichita Falls

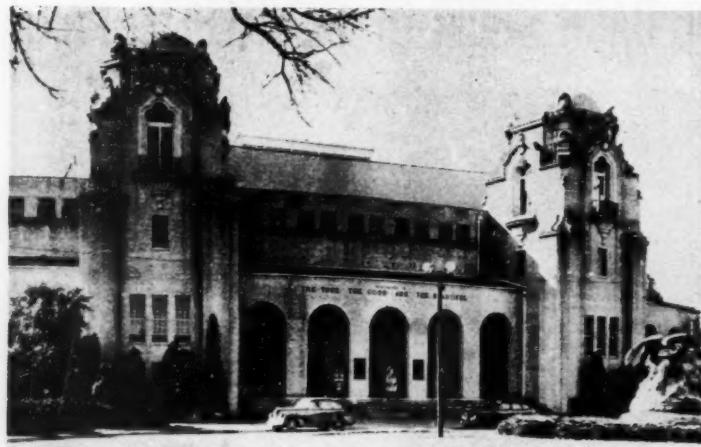
By WILLARD L. UNDERWOOD

**Wichita Falls Symphony,** 206 Hamilton Building. Auspices: Wichita Falls Symphony Association. Conductor: Erno Daniel. President: Enos M. Burt. Manager: Mark Huber. Memorial Auditorium, 3,150.

Five subscription concerts; two children's concerts; two open-air pop concerts. All-orchestral concert, Oct. 21. Soloists: Susan Friley, Nov. 25; Carole and Dale Brubaker, Jan. 20; Robert Kirkham, and Midwestern University Choir, in "Belshazzar's Feast", Feb. 17; Gregor Piatigorsky, March 17. Handel's "Messiah," in co-operation with North Texas Chapter, American Guild of Organists, Kent Balyeat, dean, Dec. 8.

**North Texas Civic Music Association.** President: Max Kreutz. Secretary: Mrs. Shirley Donnell, Jr. Memorial Auditorium, 3,150. Cavalcade of Song, Ralph Hunter, Oct. 25; Norah Kovach and Istvan Rabovsky Ballet Quartet, Dec. 3; Leonard Warren, Feb. 4; Joseph Szigeti, March 3.

State Fair Music Hall in Dallas



## Kansas City

By BLANCHE LEDERMAN

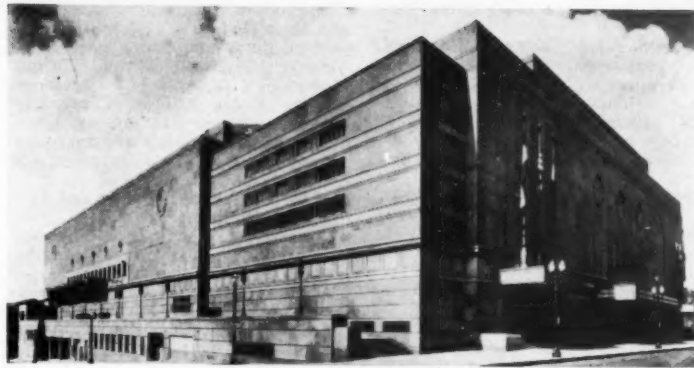
Two important anniversaries are being celebrated by the Kansas City Philharmonic this season: the 25th year since the organization of the symphony by Karl Krueger, and Hans Schwieger's tenth year as its present conductor. George Morgulis, manager, has presented an augmented three-way plan of "Bringing the Orchestra to the People": the regular subscription series of ten concerts every other Tuesday in Music Hall; five monthly Matinee Concerts at the Plaza Theatre; and five monthly Connoisseur Concerts to be held Saturday nights at the Temple, B'nai Jehudah.

**Kansas City Philharmonic**, 1217 Walnut St. Auspices: Kansas City Philharmonic Association. Conductor: Hans Schwieger. Assistant conductor: Hugo Vianello. Choral conductor: William Guthrie. President: C. Y. Thomas. Manager: George Morgulis. Music Hall, 2,572. Ten Tuesday night events: Five monthly Plaza Theatre Matinee concerts. Plaza Theatre, 1,800. Monthly Connoisseur Concerts (5), Temple B'nai Jehudah, 1,000. One Free Katz Concert, Arena, 10,500. Twenty Young People's Concerts. Twenty sponsored radio programs over the Kansas City Star radio station, WDAF. Tour to be announced. Subscription series soloists: Guiomar Novaes, Nov. 12; Lee Swinson, Nov. 26; Elisabeth Schwarzkopf, Dec. 10; Tiberius Klausner (concertmaster), Dec. 17; Conductor's concert, Hans Schwieger, conductor, Jan. 14; Zino Francescatti, Jan. 21; Daniel Barenboim, Feb. 4; Whittemore and Lowe, Feb. 18; conductor's concert, Hans Schwieger, March 4. Wednesday Matinee Plaza Theatre series: Lee Swinson, Dec. 4; Daniel Barenboim, Feb. 5; Conductor's Concert, Hans Schwieger, March 5; Guiomar Novaes, Nov. 13; Zino Francescatti, Jan. 22. Five Monthly Connoisseur Concerts, Temple B'nai Jehudah. Klausner, Brown and Hollender and Kansas City University Chorus, Nov. 23; Doherty, Tcherepnin, McNary and Ensemble, Dec. 7; Jan. 11, Feb. 1 and March 1, orchestral concerts. Local Young People's concerts held in Music Hall and in High School Auditoriums. A number of Young People's concerts in surrounding territory. Orchestral additions, Michael Bloom, and Henry Nowak. Soloists with the Philharmonic free Katz concert in the Arena Nov. 2, Lily Pons, Barbara Allen, and student orchestra of 500.

**Ruth Seufert Celebrity Series**, 1403 Waldheim Bldg. Manager: Ruth Seufert; Secretary: Martha Joe Seufert. Music Hall, 2,572. The Black Watch, Oct. 20, Arena; Ballet Theatre, Nov. 15; Roberta Peters, Jan. 17; Andre Tchaikowsky, Nov. 22; Virtuosi di Roma, Feb. 14; Mantovani and His New Music, Feb. 23; Emil Gilels, Feb. 19; National Ballet of Canada, March 7.

**Kansas City Town Hall Series**. Auspices: Town Hall Corp. President and manager: E. H. Newcomb, 1016 Baltimore. Music Hall, 2,572. Ralph Hunter Singers, Oct. 14; Les Ballets Janine Charrat de France, Oct. 28; Ferrante and Teicher, Jan. 20; Richard Lewis and Irene Jordan, Feb. 3; Benno Moiseiwitsch, Feb. 17; Zinka Milanov, March 3; Vienna on Parade, Deutschemer Band and Grinzinger Schrammel Ensemble, March 29.

**Starlight Theatre Association**, 1010 Grand Ave. Conductor: Roland



Kansas City Municipal Auditorium

Fiore; Production manager: Richard Berger. President: William E. Kemp; Business Manager: William Symon. Swope Park Amphitheatre, 7,600. Ten weeks summer season of light operas and musical comedies.

**Kansas City Chamber Music Society**. Auspices: University of Kansas City. President: Earl J. McGrath. Chairman of Music Department: Everett Hendricks. Playhouse, 510. Solisti de Zagreb, Nov. 10; Fine Arts Quartet, Dec. 8; Netherlands Quartet, Feb. 23; Hollywood Quartet, March 16.

**Conservatory of Music**, 4420 Warwick Blvd. Director: Wiktor Labunski. President: Powell Groner. Eugene Stoja, head of the violin department, conductor of the college orchestra. Series of string quartet programs; Woodwind quintet series: S. A. I. concert; Eugene Stoja, Nov. 21; Opera Workshop, Menotti's "The Medium", Act 1; Der Freischütz, Act 2; orchestra, Dec. 19; "The Creation", Jan. 26; All Bach program, April 10. Faculty additions: Mrs. Kathleen Kersting, voice department and opera workshop; J. M. Biscaglia, Italian and diction; Elizabeth Bort-schoff, Russian and French; Irving Miller, trombone; Kay Holley, stage, dance coordination, Television and Radio.

**University of Kansas City Music Department**, 5100 Rockhill Road. Chairman: Everett Hendricks. University Playhouse, 510. Hardin Van Deursen, music director; "Der Rosenkavalier", March 4-8; University Choir, Dr. Hendricks, director, Christmas concerts, Dec. 15, 16 and 17; University Orchestra, Hugo Vianello, conductor.

**Coffee Concerts**. Auspices: Jewish Community Center. Norman Kahn, chairman. Music director: Norman Hollender. Five chamber music concerts, Bellerive Hotel, El Casbah, 350. Ernest Mannheim, commentator.

**Mu Phi Morning Musicales**. Mrs. Frances H. Matthews, Jr., president; Mrs. T. O. Harrington, program chairman. Peggy Fisher, business manager. Atkins Auditorium, 500. Four morning musicals.

**Sigma Alpha Iota Sorority**. Helen Hummel, president. Mrs. Gertrude Wald, program chairman. Scholarship Fund Program, Nov. 8; Russell Stover Auditorium, 250. Other programs to be announced.

**Junior College Concert and Lecture Series**. Auspices: Board of Education Music Department. Dean: Miles Blim. School Auditorium, 1,413. Boris Goldovsky, Oct. 1; Hal Holbrook, Nov. 12; John Pennick, March 18; Goya and Matteo, April 22.

**Kansas City Musical Club**. President: Mrs. O. K. Wuerz. Monthly assembly programs. Program chairman: Mrs. R. E. Scruggs. Eperson Hall, 300. Divisions of activity: Musical Pathways; Orchestral Voices;

Just for Pleasure; Workshop.

**Kansas City Music Teachers Association**. President: Richard L. Connell. Program chairman: Miss Millietta Rendina. Recitals: third Sunday in each month, October through May.

**Guild of Music and Allied Arts Teachers**. President: Joseph Harding. Monthly recitals at Jenkins Auditorium, 200.

**Wanda Labunski**, Lecture recitals. 5800 Main. Ten events. Soloist: Wiktor Labunski, September 30. Other soloists to be announced.

## St. Joseph

By EDWIN R. McDONALD

**Civic Music Association**, 1413 Ridenaugh St. President: Dr. Thompson E. Potter. Secretary: Helen Dolan. Central High School Auditorium, 1,500; Missouri Theatre, 1,300; City Auditorium, 4,000. Cavalcade of Song, Oct. 15; Rudolf Firkusny, Dec. 5; Ballet Russe de Monte Carlo, Jan. 13; Claramae Turner, Feb. 28; St. Louis Symphony, March 6.

**Fortnightly Musical Club**, 2014 Lovers Lane. President: Mrs. Nate Block. Crystal Room, Hotel Robidoux, 400. Guy and Monique Fallot, Nov. 18; Edmond Karlsrud, Jan. 13; Daniel Llords, Jan. 27; James Gregory, Feb. 24.

## Lawrence, Kan.

By BLANCHE LEDERMAN

The completion and dedication of the University of Kansas two and one half million dollar School of Fine Arts building justifies the appellation for 1957-58, Festival Year. Dedication of the building: speakers, Howard Hanson and chancellor Franklin D. Murphy.

**University of Kansas School of Fine Arts**. Dean: Thomas Gorton. University of Kansas Concert Course: NBC Opera Company, "La Traviata", Oct. 23; Iva Kitchell, Nov. 15; Minneapolis Symphony, Antal Dorati, conductor, Feb. 10; Joseph Szigeti, Feb. 24; Mildred Miller, March 14.

Chamber Music Series: I Solisti di Zagreb, Nov. 11; Fine Arts Quartet,

## Missouri

Dec. 9; Netherlands Quartet, Feb. 21; Hollywood Quartet, March 17. Dedication and open house for new School of Fine Arts Building, Howard Hanson and chancellor Franklin D. Murphy, speakers, Nov. 10; K. U. Little Symphony, Thomas Gorton, conductor, Angelica Morales von Sauer, soloist; K. U. Symphony, Robert Baustian, conductor, Frances Magnes, soloist; Menotti's "The Saint of Bleecker Street", produced by school of Fine Arts and University Theatre, March 10 to 12. Additional faculty and artist student events through the season and programs by University Glee Club; University String Quartet, University Band, dates to be announced. Also recitals by Reinhold Schmidt, Raymond Cerf and Angelica Morales von Sauer, Jan. Chiapusso, Raymond Stuhl, Marian Jersild and Raymond Cerf.

## Wilmington, Del.

By LUCIE B. HICKMAN

**Community Concert Association**. President: Webster Schmidt. Playhouse, 1,300. The Chanticleers, Nov. 4; Grant Johannesen, Dec. 2; Dorothy Warenskjold, Feb. 25; Chicago Opera Ballet, April 1.

**Wilmington Society of the Fine Arts**. Delaware Art Center, Park Drive and Woodlawn Ave. Chairman: Mrs. Henry H. Walker. Three free concerts. Nina Dova, Nov. 13; Levin and McGraw, Feb. 12; Beaux Arts Trio, March 13.

**University of Delaware Artists Series**. Newark, Delaware. Chairman: Edward H. Rosenberry. Mitchell Hall, 900. Baltimore Symphony, Nov. 8; Canadian Players "Othello", Nov. 21; Randolph Singers, Dec. 2; Philippe Entremont, Jan. 6; Festival Quartet, Feb. 18; Beverly Bower, April 14.

**University of Delaware**, Newark, Delaware. Claremont String Quartet in series of four or more concerts beginning in October, sponsored by Music Department.

**Wilmington Symphony**. P. O. Box 1870. Musical Director: Van Lier Lanning. Playhouse, 1,300. Four concerts. Soloists: Antonowich and Fletcher, Oct. 14; Eric Friedman, Nov. 25; Richard Miller, Feb. 17; George Riabikoff, April 14.

**Brandywiners, Ltd.**, P. O. Box 1463. Director: W. W. Laird, Jr. Longwood Gardens Open-Air Theatre near Kennett Square, Pa., 2,200. "Pirates of Penzance", July 24, 25, 26, 31, Aug. 1, 2, 1958.

**Capella Club**. Director: Frederick W. Wyatt. Grace M. E. Church, 900. Handel's "Messiah", Dec. 15; Brahms's "Requiem", Feb. 26; Bach's B minor Mass, late spring.

**Du Pont Company Chorus**. Du Pont Building. Director: Frank J. Clark. President of board: George Bisbee. President of Chorus: Richard C. Powell. Playhouse, 1,300.

## THE CONSERVATORY of MUSIC of KANSAS CITY, MISSOURI

COLLEGE OF MUSIC WIKTOR LABUNSKI, DIRECTOR MEMBER OF NASM

MASTER and BACHELOR OF MUSIC DEGREES

In Piano, Voice, Instruments of the Orchestra

Theory, Composition

Bachelor of Education Degree

Bachelor of Music Degree in Church Music

4420 Warwick Boulevard

Kansas City 11, Missouri



## Minneapolis

By PAUL S. IVORY

The Minneapolis Symphony opened its current season shortly after returning from its fabulously successful air tour for the International Exchange Program, Sept. 6-Oct. 7. Under the administration of ANTA the orchestra played 22 concerts in eight countries of the Middle East plus India and Pakistan.

**Minneapolis Symphony**, University of Minnesota. Auspices: University of Minnesota and Minnesota Orchestral Association. Conductor: Antal Dorati. Assistance conductor: Gerard Samuel. President: Philip W. Pillsbury. Manager: Boris Sokoloff. Northrop Auditorium, 5,000. Eighteen subscription concerts, nine twilight-pop concerts, twelve young people's concerts (five in St. Paul Auditorium); tours: Feb. 10-March 19, April 13-April 27. Subscription series soloists: Yehudi Menuhin and Rafael Druian, Nov. 8; Ernst von Dohnanyi, Nov. 15; Rafael Druian, Nov. 17; Isaac Stern, Nov. 22; Leopold Simoneau and University of Minnesota Chorus and Band, Nov. 29; Robert Casadesu, Dec. 6; Philippe Entremont, Dec. 13; Lya de Barberis, Dec. 27; Rafael Druian, Jan. 3; Andres Segovia, Jan. 10; Roberta Peters, Jan. 24; Karl Boehm, guest conductor, Jan. 31; Max Rudolf, guest conductor, Feb. 7; Rudolf Serkin, March 21; Szymon Goldberg, March 28; Macalester College Choir, April 11. Twilight-pop concerts: All Strauss, Nov. 10; Richard Zgodava, Nov. 24; "The Nutcracker," Dec. 8; Eva Knardahl, Dec. 29; Thelma Hunter, Jan. 5; Rafael Druian, Jan. 19; Ballet Music, Jan. 26; Concert Version of "Die Fledermaus", Feb. 9; St. Olaf College Choir, March 30.

**University Department of Concerts and Lectures**. Auspices: University of Minnesota. Director: James S. Lombard. Northrop Auditorium, 5,000. Seventeen subscription concerts. Masterpiece Series: Richard Tucker, Oct. 14; Moura Lympany, Nov. 13; Royal Ballet, Dec. 12; Joseph Szigeti, Jan. 16; Vienna Choir Boys, Jan. 29; Emil Gilels, Feb. 4; Lucine Amara, Feb. 12; Jose Iturbi, March 12. Celebrity Series: Lily Pons, Oct. 23; Black Watch, Oct. 28; Ballet Russe de Monte Carlo, March 10; Obernkirchen Children's Choir, April 1. Special Concerts: Ballet Theatre, Oct. 8; Royal Ballet, Dec. 11 and 14; Mantovani and His New Music, Feb. 24; Ballet Russe de Monte Carlo,

March 11; Parade of Quartets, Feb. 15.

**Metropolitan Opera Company**. Auspices: University of Minnesota, Department of Concerts and Lectures, Minnesota Orchestral Association, Minneapolis Chamber of Commerce, and other organizations. Northrop Auditorium, 5,000. May 16, 17, 18.

**New Friends of Chamber Music**, 501 Clover Lane, Minneapolis. President: Paul Segal. Elizabeth Fish Auditorium, 1,528. Pierre Fournier and chamber orchestra, Nov. 25; Twin Cities Artists, Jan. 25; Budapest Quartet, March 6; Adele Addison, April 12. Members' Meetings: Unitarian Society Auditorium, 700. Woodwind Quintet, Sept. 12; String Quartet, Oct. 7; Aksel Schiotz, Nov. 4; Prize Compositions, Chamber Music Composition, Jan. 13; Instrumental-vocal combinations, Feb. 17; Woodwinds and strings, March 24, Piano quintet, April 28.

**Minneapolis Institute of Arts**, 201 E. 34th St. Institute Auditorium, 700. Gerard Souzay, Jan. 28; Alexander Schneider, Feb. 25; Chamber Orchestra, Antal Dorati, conductor, April 8. Monet Festival: Richard Sgodava, Nov. 3, 10; Emily Pray, Nov. 17, 24. Christmas Festival Music: Dec. 10-15.

**Central Arts Council**. Music Chairman: Norman Hintz. Walker Art Center Auditorium, 250. Carl Dolmetsch and Joseph Saxby, Nov. 18; Randolph Singers, Feb. 26; New Art Wind Quintet, April 7.

**Civic Orchestra of Minneapolis**, 88 S. Tenth St. Conductor: Thomas Nee. President: Earl Baxstreser. Elizabeth Fish Auditorium, 1,528. Series soloists: Hamline and Augsburg Combined Choirs, April 31, May 2.

**Apollo Club of Minneapolis**, 3033 Excelsior Blvd. President: John Laing. Director: James S. Allan. Lyceum Theatre, 2,200. Fall concert, Philip Maero, soloist, Dec. 2, 3, 4; spring concert, Rosina Da Rimini, soloist, April 21, 22, 23.

**Thursday Musical**, 1212 Douglas Ave. President and manager: Mrs. Joseph C. Williams. Benton Hall, YWCA, 500. David Lloyd, Oct. 24; Artists' program bi-weekly Oct. 1 through April 1.

**First Unitarian Society**, Concert Series, 900 Mt. Curve Ave. Chairman: David Schafer. Unitarian Society Auditorium, 700. Eva Knardahl Freiwald, Oct. 25; Robert Price, Feb. 7; Margaret Bartel, April 18.

**University of Minnesota** Department of Music. Chairman: Paul M.

Oberg, Northrop Auditorium, 5,000 and Scott Hall, 600. Faculty Recitals: Edward Berryman, Oct. 11, March 7, May 9; Paul Freed, Nov. 6; Thelma Hunter, Feb. 28, April 13. University Chorus, James Aliferis, Conductor, University Band, Gale Sperry, Conductor, appearance with Minneapolis Symphony, Nov. 29. Other attractions to be announced.

**MacPhail School of Music and Art**. President: William MacPhail, Jr. 50th Anniversary Concert Series: Bi-weekly in October and November. Monthly faculty recitals thereafter.

**Minneapolis College of Music**. President: Marie Holland Smith. Series of faculty recitals.

## St. Paul

By JOHN H. HARVEY

**Women's Institute of St. Paul**, 55 E. Fourth St. Auspices: St. Paul Dispatch and Pioneer Press. President: Mrs. John E. Carroll. Program director: Mrs. B. H. Ridder. Auditorium Arena, 12,000. George Feyer, Oct. 1; Richard Dyer-Bennet, Mimi Benzell and Edwin Steffe, Nov. 6; Zino Francescatti, Dec. 6; Golden Curtain Quartet, Jan. 15; The Tambrizans, April 9; Gracie Fields, May 20.

**Schubert Club**, 1444 E. Como Blvd. President: Mrs. Seigel A. Anderson. Jerome Hines, Oct. 18; I Solisti di Zagreb, Nov. 7; Gary Graffman, Dec. 4; Myra Hess, Feb. 27; Irmgard Seefried, April 17.

**St. Paul Civic Opera Association**, 143 W. Fourth St. Conductors: Leo Kopp and Thomas Martin. Stage director: Glenn Jordan. President: Walter V. Dorle. Auditorium Theatre, 2,801. "The Great Waltz", Oct. 10, 11 and 12; "Samson and Delilah", Jan. 16, 17 and 18; "Finian's Rainbow", April 24, 25 and 26.

**St. Paul Civic Orchestra**, Macalester College. President: Helen Hedman Carlson. Conductor: Raymond Cutting. Auditorium Theatre, 2,801. Concert dates to be announced.

**St. Paul Pop Concerts**, 143 W. Fourth St. Auspices: St. Paul Civic Opera Association, St. Paul Figure Skating Club, St. Paul Musicians Association (AFM), City of St. Paul. Conductor: Leo Kopp. Secretary: E. A. Furni. Auditorium Arena, 12,000. Concerts on Wednesdays, Fridays and Saturdays, July 6 to August 31.

**Hamline University Music Department**. Chairman: Russell G. Harris. Bridgman Hall, 614. Faculty chamber-music concerts.

**Macalester College Music Department**. Chairman: Donald N. Ferguson. Concerts by Flor String Quartet Oct. 22, Nov. 19, Dec. 10, Jan. 14.

## Duluth

By A. H. MILLER

**Duluth Symphony**, 704 Alworth Bldg. Auspices: Duluth Symphony Association. Conductor: Hermann Herz. President: Kenneth Duncan. Manager: A. H. Miller. National Guard Armory, 3,000. Seven subscription concerts; one pop concert; two youth concerts. Soloists: Berl Senofsky, Oct. 18; Eva Likova, William Lewis, Cornell MacNeil, Patricia Sage, Dorothy Zorn, Howard Marsh, Ernest Anderson and Edward Sepanik, in "La Traviata", Nov. 15; Richard Veenstra, Raymond McAfee, Dorothy Zorn and Patricia Fraher, in "Messiah", Dec. 8; Alexander Tcheppin, Jan. 17; Raya Garbousova,

## Minnesota

March 14; Vronsky and Babin, April 18.

**Matinee Musicale**. President: Mrs. J. A. MacFadyen. Ordean Junior High School, 1,000. Maureen Forrester, Oct. 25; Philippe Entremont, Nov. 24; Miles Nekolny, Feb. 11; New Art Wind Quintet, April 8.

**Duluth Women's Institute**, 424 W. First St. President: Mrs. John Banovetz. Secretary: Mrs. George Spear. National Guard Armory, 3,000. Dora-aine and Ellis, Oct. 10; Elsasser and Gooding, Nov. 7; Carmen Amaya and Company, Jan. 30; Maggi Daly, Feb. 27; Stewart Alsop, March 20; Robert Rounseville and Rosina Da Rimini; May 1.

## St. Cloud

By HELEN GALE

**Civic Music Association**. President: Erwin A. Hertz. Secretary: Myrl Carlson. Technical High School Auditorium, 1,850. Cavalcade of Song, Nov. 13; Theodor Uppman, Feb. 1; Ferrante and Teicher, Feb. 26; Dance Drama, March 20; Minneapolis Symphony, April 27.

**Other events**: Concerts and operas sponsored by music departments of St. Cloud State College and St. John's University, the Orpheus Club, and public and parochial schools.

## Durham, N. C.

By GLORY MEEHAN READ

**Duke University**. All-Star Concert Series. Manager: William J. Griffith. Page Auditorium, 1,500. NBC Opera, Nov. 19; Berl Senofsky, Dec. 10; Bach Aria Group, Jan. 13; Leon Fleisher, Feb. 27; Chicago Opera Ballet, March 17.

**Chamber Arts Society**. Chairman: Ernest Nelson. Music Room, East Duke Building, 400. Alfred Deller Trio, Oct. 26; Hungarian String Quartet, Nov. 2; Barylli Quartet with Paul Doktor, Dec. 7; Amadeus Quartet, Feb. 1; Koectert String Quartet, March 1.

**Men's Glee Club**. Director: Paul Young. A northern concert tour in January concluded by a Jan. 26 appearance on the Ed Sullivan Show. Also a home concert and tour of southern cities during the spring. Woman's Glee Club. Director: Paul Young. Campus Concerts. Chapel Choir. Director: Paul Young. "Messiah" in December.

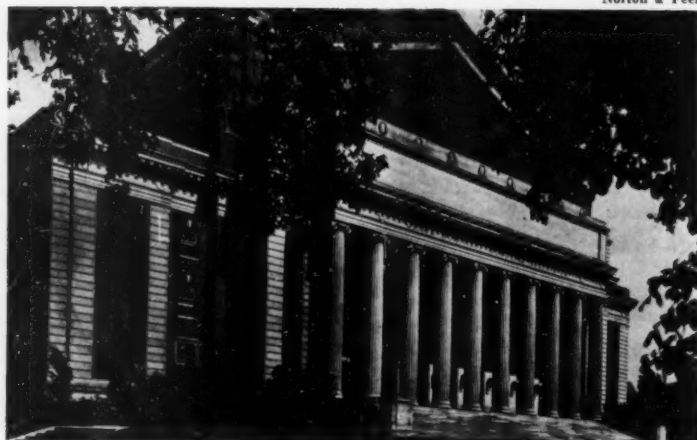
**Arts Council**. President: Mrs. Don D. Humphrey. Page Auditorium, 1,500, and other halls. Wilton Mason, Sept. 27; lecture by Agnes de Mille, date to be announced; other attractions to be announced. Also faculty and student recitals.

**Department of Aesthetics, Art, and Music**. Chairman: Ransom R. Patrick. Woman's College Auditorium, 1,440; Music Room, East Duke Building, 400; Asbury Building Concert Hall, 225; Page Auditorium, 1,500. Sponsors concerts by Duke Symphony, Allen Bone, conductor; Duke Concert Band, Paul R. Bryan, conductor; faculty and student recitals.

**Durham Civic Choral Society**. Director: Paul R. Bryan. President: Richard L. Watson. Page Auditorium, 1,500. Two concerts, in early December and early spring.

Cyrus Northrop Memorial Auditorium in Minneapolis

Norton & Peel



## Memphis

By BURNET C. TUTHILL

Probably the most important musical activity in Memphis for the current season is the Memphis Sinfonietta directed by Vincent de Frank. This year the personnel is being slightly increased and the number of concerts in the public schools has been increased from ten to 12. The usual series of five formal concerts is continued with the first concert repeated at Le Moyne College for a Negro audience.

The Memphis chapter of the American Recorder Society is branching out into the concert field by bringing Carl Dolmetsch for a recital on various sized recorders on Nov. 5.

The Ellis Auditorium is in the process of rejuvenation with redecoration, new seats and air-conditioning. The building contains two halls, one seating 5,000 and another of half this capacity, besides facilities for exhibitions and conventions.

**Memphis Sinfonietta**, Goodwyn Institute Bldg., 3rd and Madison. Auspices: Memphis Orchestral Society. Conductor: Vincent de Frank. President: P. K. Seidman. Goodwyn Institute Auditorium, 850. Five subscription concerts and 12 school concerts. Marjorie Fulton, Nov. 1; George Riabikoff, Dec. 6; local soloists, Jan. 10; Stanley Bate, Feb. 7; chorus and soloists, March 7.

**Beethoven Club**, 263 So. McLean Blvd. President: Mrs. Frank Liddell. Ellis Auditorium, 2,500. Cavalcade of Song, Nov. 7; Grant Johannesen, Nov. 23; Miles Kekolny, Jan. 7; Jennie Tourel, Jan. 30; New Orleans Symphony, March 20.

**Arts Appreciation, Inc.**, 79 Madison Ave. President: I. L. Myers. Ellis Auditorium, 2,500 or 5,000 (for the Metropolitan Opera). American Ballet Theatre, Oct. 26; Metropolitan Opera in early May; Black Watch Pipers, Nov. 17; others may be added.

**Memphis Opera Theatre**, Goodwyn Institute. Introduction to Opera, Nov. 18.

**Ballet Society of Memphis**, 1312 Linden. President: Manuel Angulo. Concerte Ronde, Dec. 13; Art in Ballet, lecture, Jan. 28; Evening of Modern Dance, May 7.

**Southwestern at Memphis**, 1822 Overton Park Ave. Burnet C. Tuthill, director of music. Hardie Auditorium, 400 and Bohlmann Hall, 250. Faculty recitals plus Southwestern Orchestra, Nov. 19 and March 25; Southwestern Singers and Orchestra, Dec. 15 and May 4. Chamber Music Series: Faculty ensembles, Nov. 12, Feb. 18 and March 18. Guest string quartet to be selected.

**Memphis State University**, Patterson and Southern. Director: George Harris. Auditorium, 1,200. Choir, Nov. 20; Christmas concert, Dec. 12; Chamber Music, Nov. 23; Orchestra, Jan. 14; Symphonic Band, Feb. 19; Elizabethan Music, April 16. Annual opera production, "Cosi fan tutte", Feb. 12 and 13. Also faculty recitals.

**Le Moyne College**, 807 Walker Ave. Chairman: Clifton H. Johnson. C. Arthur Bruce Hall, 1,000. Memphis Sinfonietta, Nov. 2; Phillipa Schuyler, Nov. 8; William Warfield, April 2.

## Nashville

By SYDNEY DALTON

**Nashville Symphony**. Auspices: Nashville Symphony Association. Conductor: Guy Taylor. President:

Reber Boulton. Manager: Mrs. Noble Van Ness. War Memorial Auditorium, 2,200. Six subscription concerts. Soloists: Whittemore and Lowe, Oct. 29; Louis Kentner, Dec. 3; Erica Morini, Jan. 21; Grant Johannesen, March 18; Frances Yeend, Jon Crain, Walter Cassel in "Tosca", April 15. Feb. 18 concert orchestra only. Two pairs of children's concerts: Nov. 12 and 13; March 25 and 26. Family concert, Nov. 24.

**Community Concert Assoc'n.** President: Harry Nelson. Secretary: Mrs. John F. Caldwell. War Memorial Auditorium, 2,200. Eleanor Steber, Oct. 3; Gold and Fisdale, Jan. 6; Festival Quartet, Feb. 4; Pittsburgh Symphony, Feb. 20; Oberkirchen Children's Choir, March 3.

**Vanderbilt University Concert Series**. Vanderbilt Theatre, 400. Paul Draper, Oct. 27; Rita Streich, Dec. 1; Rafael Puyana, March 2.

**Fisk University Concert Series**. Memorial Chapel, 850. Adele Addison, Oct. 14; Philippe Entremont, Jan. 9; Jeanne Demessieux, Feb. 6; National Grass Roots Opera in Mozart's "Don Giovanni", March 19.

**Lipscomb College Artist Series**. Alumni Auditorium, 1,500. William Lewis, Oct. 14; Ambassadors of Song, Nov. 26; Jeaneanne Dowis, Feb. 24.

**Ryman Auditorium**, 2,400. Manager: Harry Draper. Ballet Russe, Nov. 26; Mantovani and His New Music, Feb. 28.

**Tennessee Theatre**, primarily a movie theatre, features Ballet Theatre on Oct. 25.

## Chattanooga

By LOWELL LEHMAN

The Chattanooga Civic Chorus, which last year made an effort to reorganize to continue its quarter-century history, has been disbanded for the current season. Stephen Ortlip, director, announced that financial and membership problems caused the action by the group's board of directors.

The death of Mrs. Virginia Carter on Oct. 12, just as the Chattanooga Symphony was preparing to launch its season, left the organization without a manager. She had been manager of the symphony for three years.

**Chattanooga Symphony**, Lansford Hall. Conductor: Julius Hegyi. President: W. S. Keese Jr. Manager: to be announced. Chattanooga High School Auditorium, 1,600. Six subscription concerts, youth concerts, area tour series, string quartet, trio, woodwind quintet, recitals. Soloists: Charlotte Barrier Hegyi, Nov. 5; Brian Sullivan, Dec. 10; Martha McCrory, Jan. 28; Julius Hegyi, Feb. 28; James Wolfe, April 29.

**Chattanooga Opera Association**, Jackson Bldg. Conductor: Werner Wolff. President: Dr. Edwin Lindsey. Chattanooga High School Audi-

torium, 1,600. "Carmen", with Nell Rankin, Robert Barry and James Farrar, Nov. 12; "Hansel and Gretel", Feb. 4; "The Bartered Bride", with Eva Likova and Ralph Herbert, April 22.

**Community Concert Association**. President: Tim Manson. Secretary: Betty Blocker. Memorial Auditorium, 5,000. Ballet Theatre, Oct. 24; Louis Kentner, Nov. 18; Florence Festival Orchestra, Dec. 5; Roberta Peters, Feb. 1; Mantovani and His New Music, Feb. 19.

**Casale Ensemble**. Cadek Conservatory. Conductor: John Casale. Cadek Hall, 500. Series of string ensemble programs.

## Knoxville

By F. GUNBY RULE

The Knoxville Symphony is the only community orchestra named to participate in the American Music Center Commissioning Series approved recently by the Ford Foundation. This three-year project will commence in 1958 and result in one new work each year commissioned by each of the six participating orchestras.

## Tennessee

**Knoxville Symphony**, Room 6, Farragut Hotel. Auspices: Knoxville Symphony Society. Conductor: David Van Vactor. President: Dr. John H. Dougherty. Manager: John McClane. University of Tennessee Auditorium, 3,800. Six subscription concerts; six children's concerts. Soloists: Guiomar Novas, Oct. 15; Jose Greco Ballet, Jan. 21; William Starr, William Dorn, Joan Coulliette, Feb. 25; Eleanor Steber, March 18.

**University Concerts, Inc.**, University Center, University of Tennessee. Manager, Ralph Frost. U-T Auditorium, 3,800. The Black Watch, Nov. 19; Ballet Russe de Monte Carlo, Nov. 27; Ballet Theatre, Feb. 11; Pittsburgh Symphony, Feb. 19; Whittemore and Lowe, March 6; Roger Wagner Chorale, March 28.

**Civic Music Association**, P.O. Box 294. President: Wallace Zimmerman. Bijou Theatre, 1,200. Gyorgy Sandor, Nov. 20; Jean Madeira, Dec. 5; Eger Players, Jan. 14; Carl Palangi, Feb. 13; Gala Night at the Opera, March 4; Goya and Matteo, March 25.

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## Indianapolis

By ELEANOR Y. PELHAM

**Indianapolis Symphony**, 502 N. New Jersey St. Auspices: Indiana State Symphony Society. President: Herbert E. Wilson. Manager: Alan Meissner. Conductor: Izler Solomon. Murat Theatre, 2,000.

Two young people's concerts; soloist at Nov. 17 concert is winner of young pianists' state contest. Three municipal concerts. Special "Salute to Amsterdam" concert on Feb. 13. Pop concert, Renato Pacini, conductor, Dec. 1. Fifteen High School Concerts. Concerts at Indiana University, Jan. 15, and Purdue (two concerts), Nov. 15. Six Community Concerts, sponsored by PTA, businessmen's, and merchants' organizations; made possible by a grant from the Recording Industries and local musicians' union. Two tours: six concerts in Michigan and Ohio, Jan. 6-13; 13 concerts in Iowa, South Dakota, Nebraska, Minnesota, Wisconsin and Illinois, March 3-20. Also six out-of-town Indiana concerts.

Twelve pairs of subscription concerts. Soloists: Beaux Arts Trio, Nov. 23-24; Vronsky and Babine, Dec. 7-8; Rosenblith and Cortellini, Dec. 21-22; Rudolf Firkusny, Jan. 18-19; Gregor Piatigorsky, Jan. 25-26; Tong Il Han, Feb. 8-9; Zino Francescatti, Feb. 22-23; Adele Addison and De Pauw University Choirs (George W. Gove, director) March 22-23.

**Community Concerts.** Auspices: Community Concerts Association, Inc. President: Morey Doyle, 3737 N. Gladstone Ave. Secretary: Mrs. David Rosenbaum, 3930 Broadway. Murat Theatre, 2,000. NBC Opera, Oct. 10; Leonard Rose, Nov. 5; Angelica Morales von Sauer, Dec. 5; Gerard Souzay, Jan. 23; American Ballet Theatre, Feb. 20; Grant Johannesen, March 20.

**Ensemble Music Society of Indianapolis, Inc.** President: Edward Taggart. Secretary: Helen Hollingsworth, 3541 N. Meridian St. Chairman Music Committee: Don Carlos Hines. World War Memorial Auditorium, 520. Hungarian Quartet, Nov. 20; Virtuosi di Roma, Jan. 29; Budapest String Quartet, Feb. 26; Juilliard String Quartet, March 12.

**Martens Concerts.** President and manager: Gladys Alwes, 120 N. Pennsylvania St. Murat Theatre, 2,000. National Ballet of Canada, Feb. 28; to be announced.

**Art Association of Indianapolis.** Auspices: John Herron Art Institute, 110 E. 16th St. John E. Brown, curator of education. Herron Museum Auditorium, 250. Odetta, ballad and blues singer, Oct. 13; John Gates and Gerhard Wuensch, duopianists, Oct. 25; Circle Singers, Nov. 1; Daniel Ferro, Nov. 15; Shrimathi Gina, dances of India, Nov. 22; Jordan Quartet, Dec. 6; St. Meinrad Schola Cantorum, Dec. 22; Gilbert Reese, Jan. 17; John Colbert, Harry Gee, Jan. 31; Kenneth Roberts, Feb. 14; Netherlands String Quartet, Feb. 19; Concert of works of Gerhard Wuensch, artists to be announced, Feb. 28; Circle Singers, March 9; Charles Henzie & John Colbert, March 21; John Gates, March 28; Music for Woodwinds, artists to be announced, April 18; Martin Marks, May 16.

**Philharmonic Orchestra of Indianapolis.** Conductor: Michael A. Bowles. President: Alberta Denk. Secretary: Mrs. Donald A. McKibben, 3303 N. Pennsylvania St. Caleb Mills Hall, 1,614; Manual High School Auditorium, 1,100; Murat Theatre, 2,000. Cathryn Dunn, soloist, Dec. 3; Cola

Heiden, soloist, Feb. 25; "Elijah" with Indianapolis Concert Choir, Farrell Scott, director.

**Indianapolis Symphonic Choir.** President: P. J. Shreve. Secretary: Kathryn Adams, 3851 N. Pennsylvania St. Conductor: Edwin Biltcliffe. Murat Theatre, 2,000. With Indianapolis Symphony, Dec. 11; spring festival, April 1.

**Indianapolis Maennerchor.** Auspices: Athenaeum Turners, 401 E. Michigan St. Director: Farrell Scott. President: Dr. Charles F. Seaman. Secretary, Isaac W. R. Keen. Athenaeum Main Auditorium. Triad Concert, Nov. 8; Mariquita Moll, Nov. 16; Hugh Thompson, March 8; Thomas Hayward, May 16.

**Indianapolis Concert Choir.** Director: Farrell Scott. President: Fred Jansen. Secretary: Dr. Lester H. Hoyt, 204 N. Forest Ave. Caleb Mills Hall, Murat Theatre. Marjory Fuller, Nov. 19; no soloist announced, Dec. 15; Charles Monroe, April 29.

**Indianapolis Matinee Musicale.** President: Mrs. Arch M. Bobbitt. Secretary: Mrs. Karl Stegemeier, 5821 Guilford Ave. L. S. Ayres Auditorium, 500. Bomar Cramer, Nov. 1; Henri Aubert, Jan. 31; Virginia MacWatters, April 25. Matinee Musicale Chorale, Dec. 6 and March 14.

**Butler University—Jordon College of Music**, 1204 N. Delaware St. Director: J. K. Ehlert. Jordon Symphony, Igor Buketoff, conductor; University Concert Band, Nilo Movey, conductor. Odeon Hall, John Herron Art Museum, Caleb Mills Hall, Manual High and World War Memorial Auditorium. Jordon Ballet and Little Symphony of Rockford, Ill., Oct. 31; John Gates and Gerhard Wuensch, Oct. 25; Perla Zulueta, Nov. 8; Daniel Ferro, Nov. 15; Little Symphony, Nov. 22; Jordon String Quartet, Dec. 6; ballet and symphony, Feb. 7.

**Baltic Concert Association of Indianapolis.** President: Viktors Ziedonis. Secretary: Erika Salzemnieks, Box 911, Indianapolis, 6. Indiana War Memorial Auditorium, 520. "Tejvija" male octet, Dec. 1; Teodors Brilts, Feb. 16; Olafs Ilzins, March 16; Millda Grimma and Hugo Strauss, April 20.

## Bloomington

By HENRIETTA THORNTON

**Indiana University.** Auditorium Series. Director: Harold W. Jordan. University Auditorium, 3,788. Boston Symphony, Oct. 20; "The Rivalry", Nov. 12; Claudio Arrau, Dec. 3; Indianapolis Symphony, Jan. 15; Nathan Milstein, Feb. 4; Bach Aria Group, Feb. 16; National Ballet of Canada, March 3; Obernkirchen Children's Choir, March 10.

Auditorium Celebrity Series. "No Time for Sergeants", Oct. 14; Whittemore and Lowe, Nov. 4; Roberta Peters, Jan. 10; National Symphony, March 17.

Extra Events. Fernando Germani, Oct. 27; Jeanne Demessieux, March 9; Metropolitan Opera, May 19-20.

Indiana University School of Music. Dean: Wilfred C. Bain.

University Philharmonic. Conductor: Tibor Kozma. Concerts on Oct. 6, Oct. 29 (with chorus), Dec. 8, Feb. 9, Feb. 23 (with chorus), March 9, April 27 (with chorus), May 11. Dean Bain conductor for chorus.

University Opera. Conductors: Tibor Kozma and Wolfgang Vacano. "Don Pasquale", Oct. 12-13; "La Bohème", Nov. 15-16; "Candide", December; "Cavalleria Rusticana" and "Amelia Goes to the Ball", February;

"Cinderella", March; "Parsifal", Palm Sunday; "The Love for Three Oranges", May.

Concerts throughout year by the University's American Quintet, Brass Choir, Opera Workshop, Belles of Indiana, Singing Hoosiers, Women's Chorus, Band, Wind Ensemble, and music school faculty members.

## Fort Wayne

By THOMAS L. COOKSEY, JR.

**Community Concerts.** President: Hertha Duemling. Secretary: Emma Heinzelmann. Scottish Rite Auditorium, 2,100. Symphony Orchestra of Florence Festival, Oct. 25; Yehudi Menuhin, Nov. 29; Eugene Istomin, Jan. 6; American Ballet Theatre, Feb. 17; Irmgard Seefried, March 13.

**Fort Wayne Philharmonic**, 201 W. Jefferson St. Auspices: Fort Wayne Musical Society. President: J. Francis Calahan. Manager: Marshall Turkin. Scottish Rite Auditorium, 2,100; Embassy Theatre, 2,700. Six subscription concerts; three young people's concerts; three teen-age concerts. Soloists: Philippe Entremont, Dec. 3; Jennie Tourel, Feb. 25; Isaac Stern, April 1.

**Philharmonic Quartet.** Fort Wayne Art School Auditorium. Four Coffee Concerts.

**Philharmonic Sinfonietta.** Concerts in neighboring communities.

**Fort Wayne Ballet.** President: Clifford Simon. Scottish Rite Auditorium, 2,100. Fort Wayne company and Consuelo Carmona, Nov. 9; Iva Kitchell, guest dancer, Feb. 15; ballet company, March 2.

**St. Francis College Cultural Series.** Trinity Hall Auditorium, 300. Immaculate Heart Trio, Oct. 30; Dr. Richard Pattee, Nov. 24; Msgr. McManus, Jan. 12; Eddie Dowling, Feb. 2; Father McQuade, March 30.

**News-Sentinel Outdoor Theatre.** Light opera and musical comedy productions during the summer.

## South Bend

By FRANK G. SCHMIDT

The new O'Laughlin Auditorium on St. Mary's College campus has become the center of South Bend's cultural activity. The NBC Opera Company in the last two years has put its road productions together here. This year it stayed here for two weeks of rehearsal and then presented the premiere of its production in English of "La Traviata" as the

## Indiana

highlight of the first annual opera festival at the college. "Madame Butterfly" was repeated in a public performance this year, and "The Marriage of Figaro" was rehearsed in preparation for the road tour. College and high school students were admitted to the rehearsals.

Both the Civic Music Association and the South Bend Symphony moved their attraction to O'Laughlin Auditorium this year from John Adams High School Auditorium.

**South Bend Symphony**, 2140 N. Kenilworth Rd. Auspices: South Bend Symphony Association. Conductor: Edwyn H. Hames. President: Mrs. E. M. Morris. Manager: Mrs. Ronald H. Witt. O'Laughlin Auditorium, 1,450. Five regular concerts; two children's concerts. Soloists: Berl Senofsky, Oct. 20; Elisabeth Schwarzkopf, Dec. 1; Claudio Arrau, Feb. 2; William Dopmann, March 23; Byron Janis, April 20.

**Civic Music Association.** President, Chester L. Copp. Secretary: Mrs. Wesley C. Bender. O'Laughlin Auditorium, 1,450. Cavalcade of Song, Oct. 12; William Warfield, Nov. 5; Jean Madeira, Dec. 10; Jose Greco Spanish Dancers, Jan. 30; Budapest String Quartet, Feb. 20; St. Louis Symphony, March 28.

**South Bend-Mishawaka Center of Indiana University.** Concert series auspices: Progress Club. Progress Club Clubhouse, 600. Walter Robert, Oct. 13; Indiana University Brass Choir, Nov. 10; Opera Workshop, Jan. 12; Indiana University Piano Quartet, Feb. 9.

**University of Notre Dame Series.** Washington Hall, 800. Ferrante and Teicher, Jan. 17; Richard Dyer-Bennet, Feb. 21; Verel and Bailly and the Chanteurs de Paris, March 1; National Symphony, March 7; Juilliard String Quartet, March 13.

**St. Mary's College.** O'Laughlin Auditorium, 1,450. NBC Opera Company, Oct. 1, 2 and 3; Ruth Page's Chicago Opera Ballet Festival, Jan. 12, 13 and 14; Clara Haskil, Feb. 24; Hilde Gueden, March 3; the Little Gaelic Singers, March 17; Wolfgang Schneiderhan, April 24.

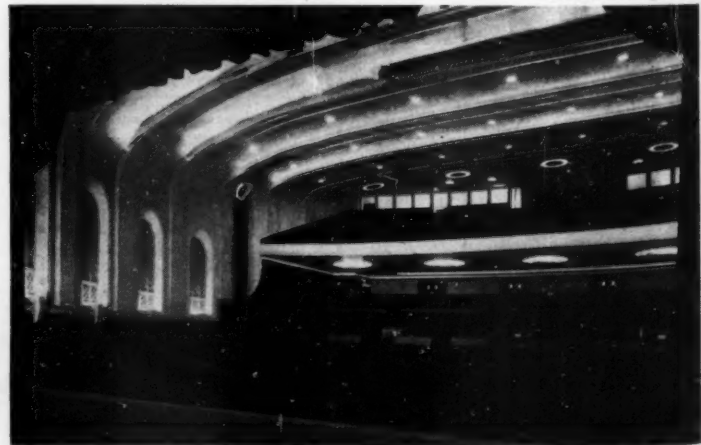
## Terre Haute

By FREDERICK L. BLACK, JR.

**Terre Haute Symphony**, Indiana State Teachers College. Conductor: (Continued on page 286)

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MUSICAL AMERICA

## Richmond, Va.

The newly formed Richmond Symphony, scheduled for three concerts here this season under the baton of Edgar Schenkman, gave its first concert on Oct. 28. The soloist was Mieczyslaw Horszowski. The orchestra is composed of both professional and amateur musicians. Brig. Gen. Vincent Meyer is president of the organization. Leonard Pennario and Michael Rabin are soloists for the other concerts.

**Civic Musical Association.** Manager: Michaux Moody, John Marshall Hotel. Mosque Auditorium, 5,429. Little Orchestra Society of New York, Vronsky and Babin, soloists, Oct. 25; Philadelphia Orchestra, Nov. 11; NBC Opera Company, "La Traviata", Nov. 22; Black Watch, at the Richmond Arena, Nov. 27; American Ballet Theatre, Jan. 28; Mantovani and His New Music, Feb. 3; Gina Bachauer, Feb. 25; Philadelphia Orchestra, March 17; Frances Yeend and Brian Sullivan, March 28; Ballet Russe de Monte Carlo, April 9.

**Musicians' Club of Richmond.** President: Mrs. Wilfred Roper, Glenbrook Hills. Mary Munford School Auditorium, 800. Jacob Lateiner, Oct. 18; Eger Players, Nov. 14; Joan Hammond, Jan. 10; Cesare Valletti, Feb. 14; Charles Wendt, April 6.

**Virginia Museum of Fine Arts.** Leslie Cheek, director. 500. After Dinner Opera Company, Sept. 27; Rey de la Torre, Nov. 15; Richmond String Quartet, Dec. 27; New York Piano Trio, Jan. 24; Koeckert String Quartet, March 14; Richmond Chamber Orchestra, May 9.

**Richmond Opera Group.** Director: Granville Munson. "Messiah", Dec. 10. Mosque. Another major work in the spring.

**Richmond Choral Society.** Director: Alton Howell. An oratorio by the contemporary English composer, Harold Darke, sung as a "Te Deum", in honor of Vaughan Williams' 85th birthday. A major oratorio to be presented in the spring.

**Virginia Symphony.** Symphony House, 2421 Park Ave. Conductor: William Haaker. Spring season of 24 evening and 19 young people's concerts in the Virginias and Eastern Seaboard states, including concerts by the Virginia Concerto Orchestra, with William Haaker as pianist-conductor.

## Roanoke, Va.

**Thursday Morning Music Club Concert Series.** Chairman: Mrs. Harry E. Dixon. American Legion Auditorium, 2,500. Jerome Hines, Oct. 7; Cavalcade of Song, Nov. 22; Daniel Barenboim, Feb. 17; Pittsburgh Symphony, March 12.

**Roanoke Symphony.** St. John's Parish House, Elm Avenue. Auspices: Roanoke Symphony Society, Inc. Con-

ductor: Gibson Morrissey. President: Frank Rogers. Manager: Keith Willis. American Theatre, 1,900, and Jefferson High School Auditorium, 1,100. Four subscription concerts, five youth concerts, two out-of-town concerts. Orchestral, Oct. 14; Helen Wood, Charlean Eanes, Hartwell Phillips, Oscar McCullough and Roanoke area church choirs in "Messiah", Dec. 15; Mischa Elman, March 3; Alfred Myers, May 5.

## Santa Fe, N. M.

By ALFRED MORANG

**Santa Fe Sinfonietta.** Conductor: Hans Lange. Choral director: Ruth Wilson. Soloists: the Rabinofs, Nov. 20; Jose Iturbi, in April.

**Rio Grande Symphony.** Conductor: John Hiersoux. Four concerts.

**Community Concert Association.** Michael Rabin, Nov. 27; Houston Symphony, Feb. 17; Theodor Uppman, March 28.

**Museum of International Folk Art.** Suzanne Bloch, Nov. 13.

**Sa'nt Michael's Theatre.** Lotte Goslar, Nov. 11; Clare Luce, Nov. 15; Lord's Puppets, Dec. 28; Dublin Players, Jan. 22-25; Chanteurs de Paris, with Varel and Bailly, Feb. 15; Barter Theatre, March 20.

## Chapel Hill, N. C.

**North Carolina Symphony.** Auspices of North Carolina Symphony Society. Conductor: Benjamin Swalin. President: Russell M. Grumman. Executive Vice President: M. Elliott Carroll. Secretary: John E. Adams. Treasurer: William R. Cherry. 1958 tour data: Full Symphony April 14 to May 9; 15 adult concerts, 21 children's concerts; Little Symphony, Jan. 31 to May 28, 22 adult concerts, 25 children's concerts. Special Concerts: Mars Hill, N. C.; Orangeburg, S. C.; Elizabeth City State Teachers College, Southern Pines, N. C.; Pembroke State College, Shelby, N. C.; Durham, N. C.; North Carolina College, Reidsville, N. C. Soloists: Edward Cone, Fred Sahlmann, the Hanover Singers.

## Cheyenne, Wyo.

By MABEL THOMPSON

A new concert series has been inaugurated in Cheyenne by the Chamber of Commerce. These concerts will be given in the recently built Frontier Pavilion.

**Cheyenne Community Concert Association.** President: Mrs. Glenn K. Rogers. McCormick Junior High Auditorium, 1,250. Four concerts. Brian Sullivan, Oct. 30; Leonard Pennario, Jan. 7; Robert Joffrey Theatre Ballet, March 11; Vienna on Parade, March 25.

**Cheyenne Civic Chorus and Symphony Orchestra, Inc.** Conductor and choral director: Will Schwartz. President: Mrs. R. S. Grier. McCormick Junior High Auditorium, 1,250. Five concerts. Chorus and Symphony, Nov. 4; chorus assisted by Wyoming University instrumental quintet, Dec. 10; Symphony with Natalie Ryschna, Feb. 17; Chorus in Opera, March 24; Symphony with Leonard Rose.

**Cheyenne Chamber of Commerce Concert Series.** President: George Cole. Frontier Pavilion, 1,800. Don Cossack Chorus, Oct. 17; "Carmen" by Wagner Opera Company, Nov. 19. Two more concerts to be scheduled later.

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## Seattle

By MAXINE CUSHING GRAY

Seattle is going through a marking-time period in musical growth until the new Civic Center, with its 3,000-seat concert hall and 800-seat adjacent auditorium, is completed. Although a \$7,500,000 bond issue was voted some time ago, the necessity for site planning and joint development with a World Fair scheduled for 1961-62 (for which another \$7,500,000 was voted by the state legislature) held up choice of an architect until December, 1957.

The Seattle Symphony has expanded its neighborly, Pops-type Family Concerts to a total of 15 in this, their sixth season. It is also launching in January a four-concert series by its new ensemble, the Little Orchestra of the Seattle Symphony.

**Seattle Symphony**, 601 Orpheum Bldg. Auspices: Seattle Symphony Orchestra, Inc. Conductor: Milton Katims. Assistant conductor and concertmaster: Henry Siegl. President: Gordon N. Scott. Manager: Mrs. Hugh E. McCreery. Orpheum Theatre, 2,600. Ten subscription concerts, repeated once; out-of-town concerts in Tacoma, Olympia, Parkland, Bellingham, Wenatchee, Mercer Island, Edmonds, Bainbridge Island, Highline, Shoreline, Renton and Kent; 15 Family Concerts (including last seven locations listed above); 15 young people's concerts, including three in Tacoma. Soloists: John Cowell, Oct. 28 and 29; Zara Nelsova, Nov. 11 and 12; Tossy Spivakovsky, Nov. 25 and 26; Beethoven's Ninth with Seattle Choral (Leonard Moore, director) and Rita Streich, Dorothy Cole, John Druary, Donald Gramm, Dec. 9 and 10; Rudolf Serkin, Jan. 13 and 14; Isaac Stern, Feb. 10 and 11; Glenn Gould, Feb. 24 and 25; Seattle Choral, Margaret Harshaw and Albert da Costa in scenes from "Parsifal", March 24 and 25. Also Seattle Symphony benefit performances by Black Watch Regiment, Nov. 7, and Royal Ballet, Nov. 29, 30 and Dec. 1, Civic Auditorium.

**Little Orchestra of the Seattle Symphony**, 601 Orpheum Bldg. Auspices: Seattle Symphony Orchestra, Inc. Conductor: Milton Katims. Co-chairmen: Dr. Hans Lehmann and Louis Brechemin. Palomar Theatre, 1,416. Marie-Aimée Warrot, Jan. 19; Andres Segovia, Feb. 27; Milton Katims, viola, Stanley Chapple, piano, April 9; harpsichordist to be announced, April 30.

**Seattle Community Concert Association**, 1624 Fourth Ave. President and general manager: Cecilia Schultz. Civic Auditorium, 6,000. American Ballet Theatre, Sept. 17; Symphony Orchestra of the Florence Festival, Nov. 8; Vronsky and Babin, Dec. 11; Zino Francescatti, Feb. 13; Vienna on Parade, Feb. 27; Jussi Bjorling, April 24.

**Ladies Musical Club**. Concert chairman: Mrs. Harold E. Wallis, 3400 W. Mercer Way, Mercer Island. Palomar Theatre, 1,416. Richard Lewis, Oct. 26; Johanna Martzy, Dec. 16; Robert Joffrey Theatre Dancers, Feb. 23; Mattiwillda Dobbs, March 15; Gina Bachauer, April 10.

**Northwest Releasing Corporation**, Moore Theatre. Jack J. Engerman and Zollie M. Volchok, bookers into chain of Northwest cities including Seattle (Orpheum Theatre, 2,600, or Moore Theatre, 1,800), Portland, Spokane, Tacoma; Vancouver and Winnipeg, Canada. American Ballet Theatre, Sept. 18 and 19; Pete Seeger, Nov. 2; Wagner Opera Company in "Carmen", Nov. 9, "La Traviata"



Seattle Civic Auditorium

Nov. 10; Jose Greco and Company, Feb. 26; Ballet Russe de Monte Carlo, Feb. 28, March 1 and 2; Marian Anderson, March 3; National Ballet of Canada, April 19 and 20.

**Friends of Music**, University of Washington Office of Lectures and Concerts. Health Sciences Auditorium, 400. Barylli Quartet, Nov. 1; Hungarian Quartet, Jan. 10; Griller Quartet, Feb. 7; Amadeus Quartet, March 14.

**Greater Seattle, Inc.**, Northern Life Tower. Managing director: Walter Van Camp. Musical director: Gustave Stern. Green Lake (outdoor) Aquatheatre, 5,200. "Damn Yankees" July 10-13; "South Pacific" July 16-20, 1957.

**University of Washington**, Office of Lectures and Concerts (Division of Adult Education and Extension Services). Meany Hall, 2,000, or Health Sciences Auditorium, 400.

**Friends of Music** (see above) plus Roman Dukson, Oct. 8; Seattle String Society conducted by Vilem Sokol, Oct. 11; Leon Goossens and Denis Matthews, Nov. 6; Alfred Deller Trio, Nov. 17; Hungarian Quartet (extra concert) Jan. 11.

**University of Washington Opera Theatre** directed by Stanley Chapple, five productions: "Amahl and the Night Visitors" and "A Dinner Engagement" (Lennox Berkeley), Dec. 10 and 11, 13 and 14, University Playhouse, 400; "Cosi fan tutte", Feb. 4 and 5, Meany Hall, 2,000; "The Barber of Seville" (Paisiello), March 7 and 8, 11 and 12, Playhouse; world premiere of "Undine", 3-act lyric fantasy by Dorothy Cadzow Hokanson, faculty member, May 2 and 3, 6 and 7, Playhouse; Seattle premiere "The Unicorn, the Gorgon, and the Manticore" June 3 and 4, Meany Hall.

Concerts by University String Quartet (Emanuel Zetlin, David Lein, Vilem Sokol, Eva Heinitz), University Sinfonietta, University Symphony, Concert Band, Madrigal Singers, choruses, Mu Phi Epsilon alumnae.

**Organized concert audiences** in Western Washington: Community Concert Associations in **Bremerton** (see listing) and **Puyallup** (Eastside, Sno-King discontinued); Civic Concert Associations in **Bellingham** (see listing), **Everett** (Wagner Opera Company in "La Traviata" Nov. 6; Casenti Players, woodwind ensemble from Vancouver Symphony, Dec. 4; Pilar Lorengar, Feb. 19; Amparo Iturbi, March 7; San Francisco Operatic Quartet, April 25; Everett Civic Auditorium, 2,200), **Anacortes** (Robert Mueller, Dec. 11; The Chanticleers, Feb. 18; Richard Walker and Helen Roberts, March 3; Fidalgo School Auditorium), and **Shoreline** (Ruth Slenczynska, Dec. 2; Pilar Lorengar, Feb. 15; Frankel-Ryder Dance Drama, March 1; Robert McFerrin, April 11, Jane Addams Junior High School Auditorium, 1,200). Discontinued: Highline Civic Concert Association.

**Russian Community Center of Seattle, Inc.** Moore Theatre, 1,800. Platoff Don Cossacks, Oct. 27.

## Spokane

By TRULA WHELAN

New concert series have been organized in Spokane Valley and Coeur d'Alene, Idaho, and new orchestras formed in Richland and Yakima.

**Spokane Philharmonic**, P. O. Box 131. Conductor: Harold Paul Whelan. President: Edward H. Hughes. Post Theatre, 1,300. Four subscription concerts, one youth concert, one Festival concert. Soloists: Jan Pearce, Oct. 28; orchestral, Jan. 5; Joseph Schuster, Feb. 3; Amparo Iturbi, March 3.

**Community Concert Association**, 1910 Upper Terr. President: Franklin Ott. Fox Theatre, 2,250. Spokane Coliseum, 8,000. Five subscription concerts: Florence Festival Orchestra, Nov. 4, Spokane Coliseum; Geza Anda, Feb. 19, Fox Theatre; Vienna on Parade, March 4, Coliseum; Johanna Martzy, Dec. 4; Mildred Miller, May 14, Fox Theatre.

**Spokane Symphonic Choral**, P. O. Box 781. Conductor: Leo Collins. President of the Board: Donald L. Thompson. President of the Choral: Eugene Adams. Shadle Park High School Auditorium, 1,100. Two subscription concerts, one Pop concert. Nov. 18, Feb. 23, May 14. Local soloists.

**Spokane Junior Symphony**, 1919 S. Lincoln. Conductor: Harold Paul Whelan. President: James S. Harris. Masonic Temple Commandary Room, 1,000. Two concerts: Jan. 20, winner of violin and cello competition; concert in May, featuring Music Teachers' Audition Winner, piano.

**Greater Spokane Music Festival**, R. R. 3. President: Dr. Robert F. E. Stier. Continuous week musical and dramatic activities. Adjudicators, 1957: Daniel Desiderio, Robert Zimmerman, Leona Narman, Frank M. Whiting, Winston A. Johnson, William S. Newman, Boris Roubakine, Joseph Knitzer, Richard Bonelli, and John H. Stein.

**Spokane Valley Civic Music Association**, N. 123 Walnut Road. President: Brenton Stark. Secretary: Mrs. Dan W. Giboney. Trent Grade School Auditorium, 450. Three subscription concerts: the Rabinofs, Nov. 11, Helen Roberts and Richard Walker, Feb. 27; Stan Freeman, March 26.

## Bremerton

By LORNA U. ERICKSON

**Bremerton Symphony**, 205 Medical Dental Building. Auspices: Bremerton Symphony Association. Conductor: Robert Anderson. President: Dr. George F. Asbury. Manager: George L. Lewis. Coontz Junior High School, 1,200. Four subscription con-

## Washington

certs; three out-of-town concerts; one children's concert. Soloists: Beth Nielson-Paeth, Nov. 4; Louanne Shelton, Jan. 20; Principal wind and string players, March 17; Jerry Sommerseth, May 12.

**Community Concert Association**, 911 Perry. President: George L. Lewis. Secretary: Mrs. Andrew Johnson. Coontz Junior High School Auditorium, 1,200. The Angelaires, Nov. 26; Phyllis Curtin, Jan. 28; Robert Joffrey Theatre Ballet, Feb. 24; The Teltschiks, March 5.

**Women's Choral Society**, Star Route 1, Box 7. Director: Mrs. Dan Stroberger. President: Mrs. Clarence Hatcher. Place to be announced. One concert, May. Christmas music on invitation.

## Pullman

By TRULA WHELAN

**Community Concert Association**, Washington State College, Pullman, Wash., and University of Idaho, Moscow, Ida., 414 Illinois St., Pullman. President: Mrs. E. R. C. Howell. Memorial Gymnasium, Moscow, and Bohler Gymnasium, Pullman, both, 2,000. Six subscription concerts: Symphony Orchestra of Florence Festival, Pullman, Nov. 5; Michael Rabin, Moscow, Nov. 18; Vera Franceschi, Moscow, Jan. 12; Phyllis Curtin, Pullman, Jan. 20; Theodor Uppman, Pullman, Feb. 27; Roger Wagner Choral, Moscow, May 4.

**Washington State College Chamber Music Series**, Washington State College Music Department. Chairman: Dr. Kemble Stout. Bryan Hall, 800. Griller Quartet, Feb. 9; Amadeus Quartet, March 13.

**University of Idaho Summer Music Festival**, Moscow, Ida. Chairman: Hall Macklin. Recital Hall, 400. 1957 series: Festival Chorus with soloists and Glen R. Lockery, conductor, July 29; Edward H. Mattos, July 31; Festival Orchestra, Le Roy Bauer, conductor, Aug. 1; Chamber Music Concert, Aug. 5; Festival Chorus and Chamber Orchestra, Glen R. Lockery, conductor, Aug. 6.

## Bellingham

By BERTHA PABST

**Bellingham Civic Orchestra**. Auspices: Western Washington College of Education. Conductor: Frank D'Andrea. College Auditorium, 1,200. Soloists: James Brauning, dates and other soloists pending.

**Civic Music Association**. President: Dr. Howard C. Keyes. Herald Building. College auditorium, 1,200. Dorothy Wareskjold, Oct. 16; Seymour Lipkin, Feb. 7; De Paul Opera Gala, March 8; Fredell Lack, March 21.

**Western Washington College Artist Series**. Artist series chairman: Dr. Frank D'Andrea. College auditorium, 1,200. Jarmila Novotna, Oct. 18; Joseph Knitzer and Arthur Loesser, Nov. 19; James Brauning, Dec. 10; E. Power Biggs, Jan. 28; Roberts and Walker, March 4; Meredith and Rini Willson, April 8; Jean Erdman, May 6.

## Winston-Salem

By HARRIET H. KEEN

**Winston-Salem Symphony**, 822 W. Fifth St. Auspices: Winston-Salem Symphony Association. Conductor: John Iuele. President: James H. Styers. Executive Secretary: Mrs. Thomas D. Goode. Reynolds Auditorium, 2,200. Five subscription concerts; three children's concerts. Youth Orchestra Training Program. Soloists: Dorothy Lewis, Oct. 15; Eugene Jacobowsky, Charles Medlin and Hans Heidemann, Nov. 26; Sarah Fleming, March 25; Wake Forest College Choir, April 29.

**Civic Music Association**, 1020 Wendover Circle. President: Ralph Hanes. Secretary: Mrs. W. P. Rainey. Reynolds Auditorium, 2,200. Ballet Theatre, Oct. 21; Cavalcade of Song, Nov. 19; Jacob Lateiner, Dec. 11; Philip Maero, Jan. 13; Pittsburgh Symphony, March 7; Victoria de los Angeles, March 28.

**Winston-Salem Musical Theatre**, 822 W. Fifth St., President: Jack White. Various School Auditoriums, about 800. "Hansel and Gretel", Dec. 4, 6, 9; "Kiss Me Kate", April.

**Civic Choral Society**, 822 W. Fifth St. Director: Henry Faust. President: Ben Runyon. Three concerts during winter and spring seasons.

**Arts Council, Inc.**, 822 W. Fifth St. President: Mrs. W. C. Clary. Executive Secretary: Ralph Burgard. A supervisory body for fifteen member groups, including the above organizations. It provides management counsel and raises money in one united arts fund drive each year.

**Collegium Musicum Salem**, 614 S. Main. Musical Director: John Mueller. Coordinator: Donald McCorkle. Six lecture-recitals of unfamiliar music of all eras.

**Wake Forest College Chamber Music Society**, Box 6323, Reynolda Branch. Coordinator: John Philip Couch. Magnolia Room, Reynolda Hall, 325. Hungarian String Quartet, Nov. 5; Amadeus Quartet of London, Jan. 28; Puyana-Doktor Duo, March 4; University of North Carolina String Quartet, May 13.

**Wake Forest College Series**, Reynolda. Executive secretary: Carlton P. West. Wait Chapel, 2,000. Pamplona Choir, Oct. 11; Claudio Arrau, Jan. 7; Thomas L. Thomas, March 20.

## Charlotte

By HELEN FETTER COOK

The Charlotte Symphony board has been completely reorganized. Charles Coira is the new head of the board. Guest conductors are being used this season.

Plans to expand and modernize the auditorium at the Brevard Music Center at Brevard, N. C., connected with the Transylvania Music Camp, were approved in October. The auditorium will be known as Pfohl Auditorium, honoring James Christian Pfohl, director of the noted camp and summer festival.

**Charlotte Opera Association**. Ovens Auditorium, 2,500. Performances, including a dress rehearsal free performance for school children, followed by a paid-audience performance of "Tosca" Oct. 19 and 21; a program of excerpts from operas Dec.

16; "Il Trovatore", Feb. 24; "Cavalleria Rusticana" and "Pagliacci", May 12.

**All-Star Attractions**. Ovens Auditorium, 2,500. "Cat on a Hot Tin Roof", Oct. 30; Black Watch Band and Pipers, Coliseum (13,000), Nov. 25; Mantovani and His New Music, Ovens Auditorium, Feb. 5.

**Community Concerts**. Ovens Auditorium, 2,500. Ballet Theatre, Oct. 22; Philadelphia Orchestra, Jan. 22; Alexander Brailowsky, Feb. 19; George London, March 8.

**Queens College**. Ninniss Auditorium, 450. William S. Newman, Oct. 23; Robert Noehren, Nov. 8; Queens College Choir, Christmas Vespers, Dec. 15; Music Faculty Recital, Oct. 30; Earl Berg and Nancy Eagle, Nov. 20; George A. Stenger, Dec. 11; Robert Snyder, Jan. 15; Chamber-Music program by faculty, March 19; Marie Johnson, Margaret Gaston and Jane Rolandi, April 16; William Lewis, April 29; at Belk's Chapel, 700, Jean Erdman, Oct. 8; John Morrison, Feb. 12; May program to be announced.

**Mint Museum of Art**, 300. In main gallery: Christopher and Winifred MacBride Thomas, lecture recitals, Oct. 6, Nov. 3, Dec. 8, Jan. 5, Feb. 2, March 2. Symphonette, Martin Bellar, conductor, Oct. 13; Chamber Music Trio from Salisbury, N. C., Nov. 24; Steven Lubin, Dec. 29; Carolyn Coyle, March 16. Other programs.

**Davidson College**, Davidson, N. C. Auditorium, 1,000. Ilka Chase, Oct. 25; Rita Streich, Nov. 13; I Solisti di Zagreb, Dec. 2; Daniel Schorr, Jan. 10; Lotte Gosler and her Pantomime Circus, Feb. 3; Dublin Players, Feb. 20; Raul Spivak, April 14.

**Winthrop College**, Rock Hill, N. C. (3,500). Ralph Hunter Choir, Nov. 18; Symphony Festival, Dec. 6; Robert Baker, Feb. 10; Vienna Choir Boys, March 12. United States Navy Band, May 2.

At Hickory. Auditorium, about 1,000. Chicago Opera Ballet, March 19.

At Catawba College, Salisbury, N. C. (1,000). Hilde Gueden, Jan. 16; Pittsburgh Symphony, March 6.

**Charlotte Music Club**, at Ovens Auditorium. "Messiah", Dec. 1.

**Oratorio Singers of Charlotte**. Director: Earl Berg.

**Charlotte Choral Society**. Director: Alice Hulbert Berman. Ovens Auditorium, 2,500.

**Charlotte College Artist Program**. At Charlotte College Auditorium. (about 1,700). Sigurd Rascher, Jan. 8; Alice Riley, March 14; Raul Spivak, April 15.

**Individual Attractions**: At Coliseum, "Rock 'n' Roll", Sept. 21 and Nov. 23; "Variety Club Christmas Sing", Dec. 13; The Chanticleers, in Hickory, Dec. 12; Jose Greco, Jan. 25 (tentative).

## Greensboro

By HENRY S. WOOTTON, JR.

**Civic Music Association**, Spring Garden and Tate Sts. Secretary: Mrs. Harry Owen. Aycock Auditorium, 2,600. Zinka Milanov, Oct. 12; Jacob Lateiner, Nov. 21; Isaac Stern, Jan. 8; Pittsburgh Symphony, March 10; Vienna Choir Boys, March 18.

**Greensboro Chamber Music Society**, Walker Ave. and Tate St. Manager and President: J. H. Shelley. Secretary: George C. Eichhorn. Woman's College Music Building Auditorium, 250. Albeneri Trio, Nov. 12; Barylli Quartet, Dec. 5; Quartetto di Roma, Feb. 26.

**Marvin McDonald Series**, Spring Garden and Tate Sts. Aycock Auditorium, 2,600. NBC Opera, "La Tra-

## North Carolina

viata", Nov. 19; Ballet Theatre, Jan. 29; Mantovani and His New Music, Feb. 7.

**Greensboro Oratorio Society**. Director: Donald Trexler. Senior High School Auditorium, 1,500. Rossini's "Stabat Mater", Oct. 27; Handel's "Messiah", Dec. 8; Handel's "Israel in Egypt", April 27; with Dorothy Warneksjold.

**Agricultural and Technical College of North Carolina Series**. Richard B. Harrison Auditorium, 1,300. Don Cossack Chorus, Dec. 5; The Brice Trio, Feb. 18; Grass Roots Opera "Die Fledermaus", Feb. 8.

**Greensboro Symphony**. Conductor: George W. Dickieson. Aycock Auditorium, 2,600. Philip Morgan, Nov. 29; December concert; two spring concerts to be announced.

**North Carolina Symphony**, Greensboro Chapter. Aycock Auditorium, 2,600. Two concerts in spring.

**Greensboro College**. Chairman: Mildred Town. Odell Memorial Auditorium, 1,225. Recitals and concerts to be announced.

**Guilford College**. Department of Music. Director: Carl Baumbach. Meeting Hall, 500. A Cappella Choir, Carl Baumbach, director. Regular concerts, spring tour southern states; faculty recitals.

**Bennett College**. Annie Merner Pfeiffer Chapel, 500. Chairman: Chauncey G. Winston. Mattiwilda Dobbs, date to be announced.

**Woman's College of the University of North Carolina**. Dean, school of music: G. Welton Marquis. Wade R. Brown Series, Music Building Auditorium, 250. Chamber Music Players: Faculty Trio; String Quartet College Choir; Christmas Concerts, Spring Concerts, faculty recitals. Lecture Entertainment Series. Aycock Auditorium, 2,600. Janine Charrat Ballets de France, Oct. 18; Chanteurs de Paris, Jan. 17.

**Greensboro Opera Association**. President: Eunice Rush. Workshop program and late spring production.

## Salisbury

By MARVIN D. WIGGINTON

**College-Community Artist Course**. Auspices: Catawba College. Chairman: Marvin D. Wigginton. Boyden High School Auditorium, 975. Frankel and Ryder Dance-Drama, Oct. 14; Philippe Entremont, Nov. 18; Hilde Gueden, Jan. 16; Pittsburgh Symphony, March 6.

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## Atlanta

By HELEN KNOX SPAIN

The Symphony Guild, which sponsors the Atlanta Symphony, has a new president, Peter J. Stelling, and the orchestra a new concertmaster, Martin Sausser. The subscription series has been moved from the Municipal Auditorium to the Tower Theatre, which seats 1,800, and the subscription programs are given in pairs, on Thursday and Friday evenings.

**Atlanta Symphony.** 217 Peachtree St. N. E. Auspices: Atlanta Symphony Guild. Conductor: Henry Sopkin. President: Peter J. Stelling. Manager: William C. Herring. Tower Theatre, 1,800. Eleven pairs of subscription concerts; 12 Young Peoples Concerts (in Municipal Auditorium); three sets of concerts for children aged three to seven; Pops Concerts (in Dinkler-Plaza Hotel); 12 concerts on tour. Subscription soloists: Jennie Tourel, Oct. 24 and 25; Leonard Pennario, Nov. 7 and 8; Mary Spalding, Donovan Schumacher, and John Beers, Nov. 21 and 22; Thomas Brockman, Dec. 5 and 6; Arthur Fiedler, guest conductor, Dec. 19 and 20; Alberto Bolet, guest conductor, Jan. 16 and 17; Lisa Della Casa, Jan. 30 and 31; Yehudi Menuhin, Feb. 12 and 13; Whittemore and Lowe, Feb. 27 and 28; Gina Bachauer, March 13 and 14; choral concert, March 27 and 28.

**All Star Concert Series.** 235 Peachtree St. N. E. President: Mrs. Charles Chalmers. Manager: Marvin McDonald. Municipal Auditorium, 4,853. American Ballet Theatre, Oct. 17; NBC Opera Company in "La Traviata", Nov. 14; Black Watch Band, Nov. 23 (Alexander Memorial Coliseum at Georgia Tech, 7,000); Ballet Russe de Monte Carlo, Dec. 9; Victoria de los Angeles, Jan. 7; Jorge Bolet, Feb. 6; Pittsburgh Symphony, with Szymon Goldberg as soloist, Feb. 26; Jussi Björling, March 25.

**Atlanta Music Club Membership Series.** 235 Peachtree St. N. E. President: Mrs. Charles Chalmers. Atlanta Women's Club Auditorium, 630. Ruth Slenczynska, Oct. 4; I Solisti di Zagreb, Nov. 29; Bach Aria Group, Jan. 15; Lucine Amara, Feb. 3; Gerald Moore, Feb. 24.

**Salon Series** of four Sunday afternoon concerts, Walter Hill Auditorium of Atlanta Art Museum. Mantovani and His New Music, an added attraction for the benefit of the Atlanta Music Club Scholarship and Loan Funds, Feb. 16, in the new Alexander Memorial Coliseum Georgia Tech.

**Atlanta Music Festival Association and Junior League of Atlanta.** Presidents: Jackson P. Dick, Sr. and Mrs. W. Perry Ballard. Co-sponsors the Atlanta presentations of the Metropolitan Opera Association—five

operas on April 30-May 3. Fox Theatre, 4,663.

**Emory University Chamber Music Series.** Manager: Chappell White. Glenn Memorial Auditorium, 1,400. Little Orchestra Society of New York, with Faye Emerson and Vronsky and Babin, Oct. 30; Eugene Istomin, Dec. 5; Eleanor Steber, Jan. 27; Players Inc., in "The Taming of the Shrew", in the spring; Roger Wagner Chorale, date to be announced.

**Opera-Arts Association.** 1720 Peachtree St. N. W. Director: Ralph Errolle. Atlanta Woman's Club Auditorium, 630. Nine performances by local casts. "Rigoletto", last week in February; "Manon", first week in June; four concerts of excerpts from operas, February to May; "Hansel and Gretel", week before Christmas.

**Georgia State College.** Director of music department: Thomas Brumby. Gymnasium Auditorium, 1,500. Atlanta Symphony, Henry Sopkin, conductor, combines with the college in the presentation of the annual Contemporary American Music Festival in the spring. Other concerts.

**Choral Guild of Atlanta.** Director: Haskell Boyter. President: Preston Williams. Bloch's "Sacred Service" with the Atlanta Symphony, March 27; program of American music, auspices Atlanta Music Club, April 20.

**Georgia Institute of Technology.** Eight attractions, four of which are musical, under auspices of lecture and entertainment committee. Four Freshmen, jazz group, Nov. 1; Mantovani and his New Music, Feb. 16; Atlanta Symphony, March 30; Georgia Tech Band, Ben Logan Sisk, director, and Georgia Tech Glee Club, Walter Herbert, director, May 30, Grant Field.

## Augusta

By DOROTHY R. STODDARD

**Civic Music Association.** Bon Air Hotel. President: M. M. Witherspoon. Secretary: Dorothy Haines. Bell Auditorium, 3,500. Five subscription concerts. Ferrante and Teicher, Nov. 6; Philadelphia Orchestra, Jan. 20; National Ballet of Canada, Feb. 21; Claramae Turner, March 18; fifth concert to be announced.

**Arts Series, Medical College of Georgia.** Auspices: Arts Committee. Chairman: Dr. Sam Singal. Secretary: Janet Newton. Lawton B. Evans Auditorium, 850. Seven subscription concerts; eight art films. Alfred Deller and Deller Trio, Oct. 21; Mieczyslaw Horszowski, Nov. 16; Barylli String Quartet, Dec. 3; "Othello", Canadian Players, Stratford, Ontario, Feb. 4; Mozart Trio, Feb. 11; Virtuosi di Roma, Feb. 25; "Don Juan in Hell", University of Georgia Drama Department, April 12.

**Augusta Civic Orchestra.** Augusta Academy of Music. Auspices: Women's Civic Orchestra Guild. Conduc-

tor: Harry Jacobs. Manager: Martin White. Lawton B. Evans Auditorium, 850. Four subscription concerts; one free summer concert sponsored by the Augusta Music Club. All orchestra concert, Oct. 22; Fili Gill, Jan. 14; Young Artists Winners, March 4; Emily Remington, and Augusta Choral Society, April 22; Summer concert to be announced.

**Augusta Choral Society.** Augusta Academy of Music. Director: Emily Remington. President: Dr. Carelton Baker. First Baptist Church, 900, and Music Hall, 1,000. Four concerts plus two out of town performances. Brahms' "Requiem" (three performances), Nov. 10, Aiken, S. C.; Nov. 12, Augusta, Ga.; Nov. 17, Greenwood, S. C.; "Messiah", Dec. 17; Choral Society and Civic Orchestra, April 22; fourth concert to be announced.

**Augusta Music Club.** Turner Music House. President: Dr. John Remington. Secretary: Wilda Gwinn. Turner Music House, 150; Appleby Garden, 1,000. Six free summer concerts in co-operation with the Augusta Library (July-August); seven recitals for Club members (Sept.-April); Young Artists Competition, Feb. 8-15.

**Paine College Committee on Lyceum and Public Programs.** Paine College. Chairman: Miss Ruth Bartholomew. Carter Auditorium, 700. Mary Allen, Oct. 12; Paine College Dramatic Club, one act plays, Oct. 24; Gloria Davy, Nov. 14; Paine College Chorus Annual Fall Concert, Nov. 23; Major production by Dramatic Club, Dec. 7; Spring Concert by College Chorus to be announced.

## Macon

By ALBERT KIRKPATRICK

**Community Concert Association.** President: Mrs. Stanley Elkan, 1018 Georgia Ave. Porter Memorial Auditorium, 1,200. Eugene Istomin, Dec. 2; Detroit Symphony, Paul Paray conductor, Jan. 28; Mantovani and His New Music, Feb. 15; Hilde Gueden, March 5.

**Macon Civic Youth Orchestra.** Auspices: Symphony Guild. President: Elliott Dunwoody, Jr., 4811 Rivoli Dr. Conductor: Walter Steinhaus. Two concerts; Nov. 18, Willingham Chapel, 1,200; March 10, Porter Memorial Auditorium, 1,200.

**Macon Morning Music Club.** President: Mrs. Norman McLean, 2235 Elm Ridge Rd. Paul Kelly and Patricia Speigner, Idle Hour Club, March 13.

**Mercer University.** Director: Arthur Rich, 1540 Mercer Terrace. Willingham Chapel, 1,200. "Messiah", Dec. 8, 9; "Elijah" March 15. Soloists to be announced.

**Macon Piano Teacher's Guild.** President: Mrs. S. G. Charles, 544 Orange St. Willingham Chapel. William Alton, Oct. 27.

## Savannah

By KATHARINE KENNEDY

**All Star Concert Series.** 221 Barnard St. Auspices: Marvin McDonald, Lawrence Alnutt. Municipal Auditorium, 2,300. NBC Opera in "La Traviata", Nov. 17; Jorge Bolet, Dec. 5; Ballet Theatre, Jan. 31; "No Time for Sergeants", Jan. 20; Mantovani and His New Music, Feb. 9; Pittsburgh Symphony, March 3.

**Savannah Symphony.** Auspices: Savannah Symphony Society, Inc.,

## Georgia

Municipal Auditorium. Conductor: Chauncey Kelley. President: Mrs. Elbridge C. Gale. Manager: Robert P. Thomson. Municipal Auditorium, 2,300. Five subscription concerts, 16 children's concerts, Pops concerts, special events. Subscription series soloists: Beverly Wolff, Nov. 11; Roman Totenberg, Dec. 4; Maria Giovanna, Jan. 22; Thomas Brockman, March 10.

**Famous Artists Series.** 221 Barnard St. Four productions announced by Charles J. White, Harry V. Marcus and Harold Seeman. Encyclopedia of Jazz, Oct. 26; Fred Waring and His Musicade; Jose Greco and his Spanish dancers, Dec. 10; National Ballet of Canada, Jan. 23.

**Telfair Academy of Arts and Sciences.** 121 Barnard St. Chairman: Mrs. John J. Bouhan. Rotunda, 500. Four concerts.

**Piano Teachers Concerts.** 429 Abercorn St. Chairman: Angela Altick. Claudette Sorel, presented by Savannah Teacher's Club in Municipal Auditorium, Nov. 5.

**Armstrong College Glee Club.** Director: J. Harry Perse.

## Billings, Mont.

By BOB THARALSON

**Billings Symphony and Chorus.** P. O. Box 602. Auspices: Billings Symphony Society. Conductor: George Perkins. Symphony President: Mrs. George E. Kirk. Chorus President: Linzee Packard. Senior High School Auditorium, 850. Five pairs of subscription concerts (three orchestral and two orchestra and chorus) plus one children's concert. Soloists: Philippe Entremont, Nov. 2 and 3; Robert McFerrin, April 19 and 20. Orchestra and chorus, Dec. 14 and 15 (Bach's "Christmas Oratorio"); Pop concert, Feb. 8 and 9; children's concert, March 2; orchestra and chorus, March 22 and 23 (Brahms' Requiem).

**Community Concert Association.** P. O. Box 765. President: J. E. Vogel. Secretary: Mrs. V. D. Caldwell. Junior High School auditorium, 1,600. Leonard Pennario, Oct. 15; Les Ballets de Janine Charrat; Todd Duncan and Camilla Williams, Feb. 14; Vienna on Parade, March 12; Leonard Rose, April 24.

## Reno, Nev.

By MRS. JOHN TELLISHA

**Community Concert Association.** 214 N. Sierra St. President: Mrs. Sidney Tillim. Secretary: Mrs. John Fuller, Jr. Civic Auditorium, 1,500. Barbara Gibson, Nov. 11; Festival Quartet, Nov. 8; Robert Joffrey Ballet, Feb. 13; Jorge Bolet, March 2; Yi-Kwei Sze, April 22.

**University of Nevada Music Department.** Chairman: Keith Macy. Four faculty recitals; eight band concerts; four orchestra concerts; ten concerts by University Singers; two Symphonic Choir concerts.

**Reno University-Community Chorus and Orchestra.** Conductors: Keith Macy and Rodney Mercado. University of Nevada gymnasium, 3,200. Concert, Nov. 3. "Messiah", with Marjorie Dickinson, Evelyn Beal, Joseph Battaglia, and L. C. Musgrove, Dec. 9.

**Twentieth Century Club Choral Group.** Director: Mrs. Jordan Crouch.

Atlanta Municipal Auditorium



## Akron

By OSCAR SMITH

Large ensembles predominate as the Tuesday Musical Club celebrates its 70th-anniversary season of presenting concerts here.

**Tuesday Musical Club**, 2934 Parkwood Dr. President: Mrs. Harrison Grant. Concert chairman: Mrs. G. H. Stempel, Jr. Akron Armory, 2,510. Cleveland Orchestra, Oct. 29; American Ballet Theatre, Nov. 22; Zino Francescatti, Jan. 14; Little Gaelic Singers of County Derry, Feb. 11; Mantovani and His New Music, March 5; Cleveland Orchestra, with Rudolf Serkin, March 11; Gary Graffman, April 1.

**Akron Symphony**, 3119 Highland Dr., Silver Lake. Auspices: Greater Akron Musical Association, Inc. Conductor: Laszlo Krausz. President: Mrs. L. A. Graham. Buchtel High School Auditorium, 1,176. Four subscription concerts. Soloists: Anshel Brusilow, Oct. 15; Raymond De Mattia, Dec. 3; Jaime Laredo, Jan. 28; Arthur Reginald, March 25.

**Children's Concert Society**, 110 Corson Ave. President: Mrs. George W. Brittain. Akron Armory, 2,510. Cleveland Orchestra presenting six concerts for school children.

**Cuyahoga Falls Civic Music Association**, 126 Portage Trail, Cuyahoga Falls. Executive president: Donald E. Richard. Sill School Auditorium, 1,600. Ferrante and Teicher, Nov. 3; Cavalcade of Song, Jan. 27; Iva Kittell, Feb. 12; Virginia Symphony, April 25.

**University of Akron Town and Gown Series**, 302 E. Buchtel Ave. Two concerts and three lectures. Memorial Hall, 2,500. United States Marine Band, Nov. 1; Don Cossack Chorus, March 7.

## Berea

**Baldwin-Wallace College Conservatory**. Director: Cecil W. Munk. Fanny Nast Gamble Auditorium, 900. Kulas Chamber Music Hall, 300. Baldwin-Wallace Symphony. Conductor: George Poinar. Associate Conductor: James R. Lerch.

Concert Band. Conductor: Dr. Kenneth O. Snapp.

A Cappella Choir. Conductor: Dr. William J. McBride.

Brass Choir. Conductor: Charles Gorham.

Opera Workshop. Director: Melvin Hakola.

Series of artist-faculty recitals by Walter Hasenmueller, pianist assisted by Margaret Holaday Hasenmueller, pianist; George Poinar, violinist; Arthur Reginald, pianist; Esther Pierce, cellist; Guilford Plumley, pianist; James R. Lerch, violinist; Glenn Schnitke, tenor; Warren Berryman, organist; Evelyn Gott, pianist; Eleanor Flottman, organist; Melvin Hakola, baritone. Brass and Woodwind Ensembles.

Series of student concerts; Symphony, three concerts; Symphonic Band, two concerts; A Cappella Choir, two concerts; Brass Choir, two concerts.

Twenty-sixth annual Baldwin-Wallace Bach Festival, May 23, 24. George Poinar, musical director. Festival Chorus, Festival Orchestra, A Cappella Choir, William J. McBride, conductor; Brass Choir, Kenneth O. Snapp, conductor; Mary Marting Pendell, soprano; Lillian Chookasian, contralto; Glenn Schnitke, tenor; Richard Krause, tenor; Melvin Hakola, baritone; Donald Gramm, bass; The Saturday Consort.

Fourteenth Annual Summer Music Clinic for high school students. June 23 to July 6.

## Columbus

By VIRGINIA BRAUN KELLER

The completion of the beautiful Mershon Auditorium on Ohio State University campus inspired the Music Department to expand its concert series this season. A new music course has been scheduled by Capital University. Clinton Norton is the newly appointed manager of the Columbus Symphony.

**Columbus Symphony**. Auspices: Columbus Symphony Club, 55 E. State St. Conductor: Evan Whallon. President: Mrs. Frank M. West. Business Manager: Clinton Norton. Veterans' Memorial Auditorium, 4,000. Five subscription concerts, concerts for young people, radio performances. Soloists: Byron Janis, Oct. 16; Irwin Johnson, Dec. 4; Claudio Arrau, Jan. 23; "Così fan tutte", with Phyllis Curtin, Jane Hobson, Barbara Gibson, David Lloyd, Mac Morgan and Kenneth Smith, Feb. 26; Leonard Rose, April 9.

**Symphony Club of Central Ohio**, 50 N. High St. Veterans Memorial Auditorium, 4,000. Florence Festival Orchestra, Oct. 15; Cleveland Orchestra, George Szell conducting, with Rudolf Firkušny, Nov. 15; also young people's matinee with Robert Shaw conducting; Chicago Symphony, March 4; Philadelphia Orchestra, April 23.

**Has-Amend Civic Concert Series**, 50 N. High St. Manager: A. Herman Amend. Veterans' Memorial Auditorium, 4,000. NBC Opera in "La Traviata" with Dolores Wilson, Oct. 9; "The Rivalry", Nov. 23; Guiomar Novaes, Dec. 7; Mantovani and His New Music, March 7; Ballet Russe de Monte Carlo, March 25; also Victor Borge, Nov. 12; Fred Waring and Band.

**Women's Music Club**, 50 N. High St. President: Mrs. Melville D. Frank. Secretary: Gertrude Schneider. Veterans' Memorial Auditorium, 4,000. Dancers of India with Shanta Rao, Nov. 14; Festival Quartet, Feb. 5; Luboshutz and Nemenoff with Boris Goldovsky and chamber orchestra, March 14.

**Ohio State University Series**, Ohio State University. Manager: Eugene Weigel. Mershon Auditorium, 4,000. Cincinnati Symphony, Oct. 22; Dublin Players, Nov. 6; American Ballet Theatre, Nov. 20; Marian Anderson, Jan. 15; Obernkirchen Children's Choir, March 6; Issac Stern, April 2; Jose Iturbi, April 16. "Guys and Dolls", to be announced.

**Prestige Concerts**, 114 E. Broad St. Manager: James Cain. Columbus Gallery of Fine Arts, 400. Leonard Shure, Oct. 23; Barylli Quartet, Nov. 14; Alfred Deller Trio, Dec. 13; Suzanne Danco, Jan. 9; Quartetto di Roma, May.

**Capital University Series**. Manager: Geneva Stephenson. Mees Hall, 800. George V. Danny, Jr., Sept. 27; Lotte Goslar Pantomime Group, Dec. 11; Jean Casadesus, Feb. 20; Edith Atwater and Albert Dekker, March 18.

**Columbus Opera Club**, 1716 Northwest Blvd. President: Helen Hinterschied. Treasurer: Robert Barr. Directors: Kelly Danford, Robert Barr. Bexley Auditorium, 800. To be announced.

**Saturday Music Club**, 1697 Oak St. President: Venetia Hall. Secretary: Ainsworth Zook. Treasurer: Theodore Horst. Members' concerts, six lecture recitals, sponsorship of Junior and Juvenile Clubs.

**Lyric Theatre Group**, 209 S. High St. Music Directors: Charlotte Gaines and Wilbur Crist. Dramatic Director: Patricia Gaines. Hartman Theatre, 1,000. Opera Workshop. To be announced.

## Dayton

By ELLEN JANE PORTER

The Dayton Philharmonic this year is celebrating its 25th anniversary. Paul Katz is the founder and present conductor.

**Dayton Philharmonic**, Biltmore Hotel. Auspices: Dayton Philharmonic Orchestra Association. Conductor: Paul Katz. Manager: Miriam Rosenthal. Memorial Hall, 2,502. Seven subscription concerts; four children's concerts (three performances each). Subscription series soloists: Leonard Rose and Oscar Shumsky, Oct. 23; Eileen Farrell, Nov. 13; NBC Opera, Dec. 14; Orchestra, Jan. 29; Jorge Bolet, Feb. 19; Mark Ryder and Emily Frankel, March 26; Orchestra, April 23.

**Civic Music Association**, Gas and Electric Bldg. President: Herbert Nonneman. National Cash Register Auditorium, 2,300. Cavalcade of Song, Sept. 30; Kovach and Rabovsky, Oct. 25; Cesare Valletti, Nov. 26; David Barenboim, Jan. 23; Roberta Peters, Feb. 11; Luboshutz, Nemenoff, Goldovsky, March 18; Cincinnati Symphony with Aaron Rosand, April 8.

**Town Hall Series**. Central Ticket Office. Manager: A. T. Rosenthal. Memorial Hall, 2,502. NBC Opera, Nov. 26; American Ballet Theatre, Feb. 13.

**Dayton Music Club**. President: Mrs. Charles Austin, 3310 Lenox Dr. Various halls. Richard Cass, Nov. 12; Margaret Thuenemann, Dec. 3; Pro Arte Quartet, April 22.

**Dayton Chamber Music Society**. Chairman: E. Mannes Lubow, Harries Bldg. Antioch College Faculty, Nov. 3; Oxford String Quartet, Dec. 1.

**Dayton Choirmasters' Club**. President: Mrs. Howard Durst, Taylorsburg-Englewood Road. Various churches. (With Dayton Chapter A. G. O.) Madelin Ingram, Lloyd Pfautsch, and Robert Stofor, Oct. 6-8; Wartburg College Choir, Nov. 11; Donald Kettering, April 14.

**Diehl Memorial Band Shell**. Chairman: Martin Young, Dayton Area Chamber of Commerce. Sponsored by Dayton Area Chamber of Commerce, Dayton Musicians' Union, and the City of Dayton. Diehl Memorial Band Shell. 2,000. Twenty summer Sunday and Thursday evening concerts by Dayton Philharmonic, Dayton Municipal Band, and local artists.

## Youngstown

By ADRIAN M. SLIFKA

**Monday Musical Club**, 618 Dollar Bank Bldg. President: Mrs. Carl W. Ullman. Manager: Alice M. Brothers. Stambaugh Auditorium, 2, 535. Six subscription concerts. Symphony Or-

## Ohio

chestra of the Florence Festival, Oct. 17; American Ballet Theatre, Nov. 21; Jose Greco and Company, Jan. 14; Mantovani and His New Music, March 6; Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff and orchestra, March 20; Philadelphia Orchestra, April 30.

**Youngstown Symphony**, 1006 Wick Bldg. Auspices: Youngstown Symphony Society. Conductor: John Krueger. Manager: Helen Roberts, 518 Francisca Ave. Five regular concerts, 12 children's concerts, three Pop concerts. Soloists: Leonard Rose, Oct. 29; Philharmonic Concerto Award Winner with Junior Philharmonic, Dec. 3; Jean Casadesus, Feb. 4; Isaac Stern, March 18; Philharmonic Chorus, two boys' choirs, bass soloist, April 15.

Affiliated organizations: Guild, Chorus, and Junior Philharmonic. Society conducts annual competitions for pianists, violinists and Ohio composers.

## Canton

By WILLARD BENJAMIN

**Canton Symphony**, 1717 Market Ave. N. Auspices: Canton Symphony Orchestra Association. Conductor: Louis Lane. President: Mrs. M. F. Gruber. Timken High School Auditorium, 1,103. Four concerts. Soloists: Vera Franceschi, Oct. 23; Anshel Brusilow, Jan. 29; Malcolm Brown and the Mount Union College Choir, March 26; Beverly Bower, John Tyers and Richard Miller in concert version of "La Traviata," May 7.

**Civic Music Association**, 421 18th St. N.W. President: William G. Meyer. Secretary: Mrs. W. E. Holl. Timken High School Auditorium, 1,103. Four concerts. Nelson and Neal, Suzanne Danco, Goya and Matteo and the Eger Players. Dates to be announced.

**Canton Civic Opera**, 603 Cleveland Ave. N.W. Auspices: Canton Civic Opera Association. Director: Daniel Harris. Conductor: Louis Lane. President: Dr. Ralph K. Ramsayer. Lincoln High School Auditorium, 1,200. "Suzanne's Secret" and "Amahl and the Night Visitors", Nov. 8-9. Another attraction to be announced.

**Canton Memorial Auditorium**, 1101 Market Ave. N. Owned and operated by City of Canton. Capacity 6,000. Manager: Ralph D. Smith. Tex Beneke, Denise Lor, the Four Aces, Oct. 29-31; American Version Oberammergau Passion Play, Nov. 3-6; Ballet Russe de Monte Carlo, Nov. 7; Holiday on Ice, Nov. 20-24; "Messiah" in cantata form with Canton Symphony, Dec. 8. Other attractions to be announced.

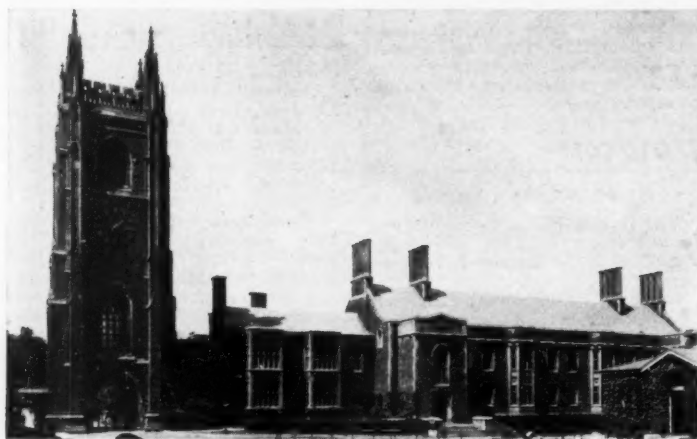
**MacDowell Club**, 3512 E. Parkridge Dr. N.W. President: Martha Broda. Recording Secretary: Mrs. Thomas Dunn. Canton Garden Center, 250. Soloists: Dale Moore, Oct. 17. Another soloist to be announced.

## The COLLEGE of WOOSTER Conservatory of Music

A distinguished department in a coeducational, four-year Liberal Arts program, independent study. Degrees: B. Mus., B. Mus. Ed., and B.A. with music major. Richard T. Gore, F.A.G.O., Ph.D., Director.

Write Dept. RW for Music Bulletin, The College of Wooster, Wooster, Ohio





Hart House in Toronto

## Toronto

By COLIN SABISTON

**Toronto Symphony**, 178 Victoria St. Auspices: Toronto Symphony Association. President: T. S. Johnston. Conductor: Walter Susskind. Manager: John W. Elton. Massey Hall, 2,705. Twelve pairs of subscription concerts, 17 student concerts, and series of 26 free Sunday Pop concerts opening Oct. 20 with Doreen Hulme, guest artist, other guest artists to be announced later. Guest appearances at Detroit, Peterborough, Hamilton, London, Ont., and Kitchener. Subscription series soloists: Denis Matthews and Mary Simmons, Oct. 22-23; Jennie Tourel, Nov. 5-6; Claudio Arrau, Nov. 19-20; Yehudi Menuhin, Dec. 3-4; Walter Susskind (pianist-conductor) Jan. 7-8; Alexander Brailowsky, Jan. 14-15; Zara Nelsova, Jan. 28-29; Heinz Unger (guest conductor) Feb. 11-12; Hector Villa-Lobos (guest conductor) Feb. 25-26; Isaac Stern, March 11-12; Maureen Forrester and Nasco Petroff, March 25-26; Imgard Seefried, April 8-9.

**Eaton Auditorium Series:** College and Yonge Sts. Auspices: T. Eaton Co. Manager: Paul Johnston. Eaton Auditorium, 1,300. Series concerts: Leonard Warren, Oct. 17; Licia Albanese, Jan. 9; Alfredo Campoli, Jan. 30; Zdel Skolovsky, March 13; special concert, Thomas L. Thomas, Dec. 5.

**International Artists**, 73 Adelaide St. W. Manager: Walter Homburger. Greater Artist Series, Boston Symphony, Oct. 16; Glenn Gould, Nov. 11; Virtuosi di Roma, Jan. 23; Jussi Björling, March 6; Victoria de Los Angeles, March 20. Special Events: Czech Philharmonic, Feb. 8; Obernkirchen Children's Choir, Feb. 21; Joyce Grenfell, March 14 and 15.

**National Ballet Company of Canada**, 73 Adelaide St. W. Auspices: National Ballet Guild of Canada. President: A.G.S. Griffin. Artistic Director: Celia Franca. Canadian tour: Hamilton, Nov. 4-5; St. Catharines, Nov. 6-7; Kitchener, Nov. 8; Belleville, Nov. 9; Ottawa, Nov. 12-13; Sherbrooke, Que., Nov. 14; Quebec City, Nov. 16; Montreal, Nov. 18-30; Toronto, Jan. 6-Feb. 1; London, Ont., Feb. 3-8; Windsor, Feb. 10. United States tour commence Ann Arbor, Feb. 10, continues south through east-central states, west through Texas to California and north along West Coast; details of 3-months tour to be completed.

**Harry Warlow Concert Service**, 29 Colborne St. Manager: Harry Warlow, Toronto representative for Can-

ada Concerts and Artists. Detroit Symphony, Nov. 2, Massey Hall; Nado Robin, Nov. 21, Eaton Auditorium; Toronto Mendelssohn Choir, Dec. 31-Jan. 1, March 19, April 2, Massey Hall; Vienna on Parade, with Deutsch Meister Band, April 18-19, Massey Hall.

**York Concert Orchestra.** Auspices, York Concert Society. Chairman: Philip Torno. Conductor: Heinz Unger. Eaton Auditorium. Soloists: Patricia Parr, April 22; Betty-Jean Hagen, April 29; Alexander Uninsky, May 6. Special Concert: Massey Hall, Heinz Unger conducting the Toronto Symphony and the Bach-Elgar Choir of Hamilton in Gustav Mahler's Second Symphony. Soloists: Lois Marshall and Claramae Turner, Jan. 22.

**Women's Musical Club.** President: Jessie Macpherson. Eaton Auditorium. I Solisti di Zagreb, Oct. 24; Leontyne Price, Nov. 7; Barylli String Quartet, Nov. 21; Ray Dudley, Dec. 5; Quartetto di Roma, Jan. 30; Christa Ludwig, Feb. 13; Istvan Nadas, March 10.

**The Opera Festival Company of Toronto.** Auspices: Toronto Opera Festival Association. Conductors: Ettore Mazzoleni, Ernesto Barbini, Mario Bernardi. Royal Alexandra Theatre. Repertory: "Carousel", week beginning Oct. 21; "The Merry Widow", week beginning Oct. 28; "Die Fledermaus", week beginning Nov. 4.

**Pro Arte Orchestra**, 104 Yarmouth Rd. Auspices: The Pro Arte Orchestra Society. Chairman: N. R. Baird. Conductor: Victor di Bello. Casa Loma Library. Chamber concert dates, Oct. 17, Dec. 10, Feb. 27, April 3. Soloists: Ken Perkins and Janet Jamieson; Ron Laurie and Robert Aitken; Nicholas Killburn and Jerry Helmer; Hyman Goodman.

**Hart House Orchestra**, 135 College St. Patron: His Excellency the Governor-General of Canada, the Rt. Hon. Vincent Massey. Auspices: Hart House, University of Toronto. Conductor: Boyd Neel. Manager: J. Stuart Nall.

**Royal Conservatory of Music**, 135 College St. Dean: Boyd Neel. Subscription series: Juilliard Quartet, Nov. 7, 8 and 9; to be announced, Nov. 21; Ralph Kirkpatrick, Jan. 16; Amadeus Quartet, Feb. 20, 21, 22.

## Quebec

By RENAUE LAPOINTE

**Orchestre Symphonique de Québec**, 189 St. John St. Conductor: Wilfrid Pelletier. President: René Blanchet. Palais Montcalm, 1,400. Five regular concerts; five children's concerts. Soloists: Richard Verreault, Gilles Lamontagne, Guy Lepage, Lucille

Levin, Yolande Dulude, Nov. 24; Michel Chauveton, Jan. 19; Gilles Breton, Feb. 16; Yolande Dulude and Jean Gagnon, March 16; Laval University Choir, April 13.

**Quebec Ladies Musical Club** (Club Musical des Dames). President: Mrs. H. L. Austin, 307 Laurier. Château Frontenac, 700. Six subscription concerts. Aldo Ciccolini, Oct. 23; Camilla Wicks, Nov. 18; La Agrupacion Coral de Camara de Pamplona, Nov. 28; Guy and Monique Fallot, Jan. 16; Léopold Simoneau and Pierrette Alarie, Feb. 13; Christiane Senart, March 13.

**Conservatoire de la Province**, 30 St. Denis. Secretary: Alice Duchesnay. Institut Canadien, 700, or Le Conservatoire. Eight concerts. Francoise and Simone Pierrat, Oct. 19.

**Laval School of Music.** Director: Father O. Pouliot, Laval University, 200. Six concerts.

**Canadian Concerts and Artists.** Representative: Emile Caouette, Capitol, 1,800.

**Jacques La Roche**, 2210 Brulart St., Sillery, Quebec. Capitol, 1,800. Two concerts. Carmen Amaya and Company, Oct. 7; Jean-Léon Destiné and his Carib Creole Carnival, Oct. 21.

**Les Compagnons de l'Art de Québec**, 42, Côte de la Fabrique. Director: Louis Vézina. Palais Montcalm, 1,400. Three concerts.

## Montreal

By GILLES POTVIN

Now in its 24th season, the Montreal Symphony has appointed Igor Markevitch as musical adviser. The conductor will lead five of the winter season's 12 pairs of concerts and will also direct a pop concert and a spring gala of three concerts.

Another event of importance was the establishment of an annual \$1,000 commission to a Canadian composer to write a work for orchestra. The commission, established by the Junior Committee of the orchestra, has been given to Harry Somers, of Toronto.

**Orchestre Symphonique de Montreal**, 1476 Sherbrooke St., W. Musical adviser: Igor Markevitch. President: Jean C. Lallemant. Managing director: Pierre Béique. Plateau Hall, 1,307. Twelve pairs of subscription concerts; eight pairs of youth concerts; four summer concerts at the Mount Royal Chalet; one pop concert and special spring gala series of three concerts. Subscription series guest conductors and soloists: Igor Markevitch with Maureen Forrester and the Jeunesses Musicales choir, Oct. 15 and 16; André Cluytens with Christian Ferras, Oct. 29 and 30; Josef Krips, Nov. 12 and 13; Mr. Krips with Gary Graffman, Nov. 26 and 27; Pierre Monteux with Eugene Istomin, Dec. 10 and 11; Mr. Markevitch with Walter Joachim, Jan. 21 and 22; Mr. Markevitch with Leon Fleisher, Feb. 4 and 5; Mr. Monteux, Feb. 18 and 19; Thomas Schippers with Wolfgang Schneiderhan, March 4 and 5; Mr. Schippers as conductor and piano soloist, March 18 and 19; Mr. Markevitch, April 1 and 2; Mr. Markevitch with Leontyne Price, Maureen Forrester, Nicolai Gedda, Jan Rubes and Les Disciples de Massenet Choir, April 15 and 16. Wilfrid Pelletier is conductor of the youth concerts. Summer concerts were conducted by Wilfrid Pelletier, Robert Zeller, Laszlo Halasz and Jacques Beaudry. Mr. Markevitch is conducting a pop concert in January and the three spring gala concerts which include performances of Berlioz's

## Canada

"Damnation of Faust", Haydn's "Creation" and Verdi's "Requiem".

**Montreal Festivals**, 758 Sherbrooke St., W. President of the Board: Robert Letendre. 1957 summer season of opera, drama, chamber music and film. St. Denis Theatre, 2,500, Plateau Hall, 1,307, Gesu Theatre, 800 and Hermitage Hall, 650. Mozart's "Don Giovanni" produced by the Montreal Grand Opera conducted by Roland Leduc and directed by Jean Meyer of the Comédie Française. Cast: Mija Novich, Micheline Tessier, Claire Gagnier; Leopold Simoneau, Yolande Guérard, Robert Savoie, Louis Quilico, Gaston Gagnon. July 22, 26, 29, August 2, 5, 9, 12, 16, 19 and 23. "L'illusion Comique", directed by Mr. Meyer. July 24, 25 and 30. Aug. 1, 8, 13, 15, 21, 22 and 28. Concert by the Montreal Symphony, conducted by Wilfrid Pelletier with György Cziffra, Aug. 6; Recital by Mr. Cziffra, Aug. 14; five performances of "On Borrowed Time" by Paul Osborn by the Toronto Playcraftsmen; Verdi's "Requiem" at the Notre Dame Church, conducted by Mr. Pelletier with Miss Novich, Maureen Forrester, Richard Verreault, Denis Harbour and the Festival Choir conducted by Marcel Laurencelle, Aug. 27. Chamber music concerts: Montreal String Quartet with Glenn Gould, Aug. 20; Baroque Trio of Montreal, Aug. 22.

**Canadian Concerts and Artists, Inc.** Managers: Nicholas de Koudriavtzeff and Bernard Eudes, 1822 Sherbrooke St., W. Forum, 6,500, St. Denis Theatre, 2,500. The Black Watch, Sept. 24; Louis Kentner, Oct. 25; Mado Robin, Nov. 15; Dancers of Bali, Nov. 29, 30 and Dec. 1; Yehudi Menuhin, Dec. 2; "No Time for Sergeants", Dec. 3, 4, 5, 6 and 7. Royal Ballet, Jan. 21, 22, 23 and 24; Vienna on Parade, April 22. Other attractions to be announced.

**Société Pro Musica**, 1475 Crescent St. President: Mrs. Constant Gendreau. Ritz Carlton Hotel, 700. Zimmler Sinfonietta, Oct. 6; Barylli Quartet, Nov. 10; Pamplona Choir, Dec. 1; Paganini Quartet with Martial Singher, Dec. 15; Montreal String Quartet with Joseph and Giulio Mella, Jan. 26; Festival Quartet, Feb. 16; Christine Séart, March 16; Beaux Arts Trio, April 13.

**Opera Guild, Inc.**, 2184 Lincoln Ave. Artistic Director: Pauline Donalda. Conductor: Emil Cooper. Stage director: Vladimir Rosing. Manager: Mrs. Maurice Berne. Her Majesty's Theatre, 1,704. Verdi's "Falstaff" with Robert Savoie, Napoléon Bisson, Mija Novich, Rosemary Kuhlmann, Margery Mayer, John Carmen Rossi, André Turp, André Lortie, Micheline Tessier, Leon Lishner. Jan. 17 and 18.

**Ladies' Morning Musical Club**, 1445 Crescent St. Ritz Carlton Hotel, 700. Saidenberg Ensemble, Oct. 24; Karl Engel, Oct. 31; Gloria Davy, Nov. 7; Juilliard String Quartet, Nov. 14; Istvan Nadas, Nov. 21; Gérard Souzay, Nov. 28; Paul and Maud Tortelier, Dec. 5; Wolfgang Schneiderhan, Jan. 16; Gary Graffman, Jan. 23; Amadeus Quartet, Feb. 6; Ruth Slenczynska, Feb. 13; Hermann Prey, Feb. 20; Koeckert Quartet, Feb. 27.

**McGill Chamber Music Society.** Artistic director and conductor: Alexander Brott. Redpath Hall, McGill University, 400. Six events featuring the McGill Chamber Ensemble. Bach's "Four Orchestral Suites", Oct. 23; Leon Goossens, Nov. 20; Pierrette Alarie, Dec. 18; Maurice Gendron, Jan. 15; Jean-Pierre Rampal, Feb. 12; Neil Chotem, March 12.

**Society of Friends of Music, 5729** Westminster N. President: Mrs. Eve Corker. Westhill High School Auditorium, 900. Hyman Bress, Nov. 19; Carl Seemann, Jan. 7; Geza Anda, Feb. 25; Maureen Forrester, March 11; William Warfield, March 25.

**Montreal Concerts, 1475 Crescent.** President: Mrs. Constant Gendreau. Plateau Hall, 1,307. Raoul Jobin, Oct. 18; Pamplona Choir, Dec. 2; Leonie Rysanek, March 28.

**Jean de Rigault Concerts, 1322** Sherbrooke St., W. Plateau Hall, 1,307; Her Majesty's Theatre, 1,704. Aldo Ciccolini, Nov. 11; Anna Russell, Nov. 17; Elisabeth Schwarzkopf, Dec. 3; Ximenes-Vargas Spanish Dance Company in February; Maurice Gendron, in January. Other events to be announced.

**Her Majesty's Theatre Series, Guy** Street. Her Majesty's Theatre, 1,704. Carmen Amaya and Company, Oct. 4, 5 and 6; Jean-Léon Destiné and his Carib Carnival, Oct. 10 and 11; National Ballet of Canada with Celia Franca, two weeks, starting Nov. 18; Toronto Opera Festival's production of Strauss' "Die Fledermaus", Dec. 4.

**Montreal Elgar Choir, St. James** United Church. Gifford Mitchell, conductor. Performance of Elgar's "Dream of Gerontius", with Maureen Forrester, Kevin Doherty and Jan Simons, Dec. 4.

**Université de Montréal Concerts,** 2900 Mount Royal Blvd. University Auditorium, 1,700. Joseph Szigeti, Nov. 15; The Montreal String Quartet with Maureen Forrester, Nov. 25; Gold and Fildale, Jan. 23; Andres Segovia, Feb. 5; Rudolf Firkusny, March 7; Irmgard Seefried, April 5.

**Ecole Vincent-d'Indy, Mount Royal** Blvd. Eight concerts. School Hall, 300. Anna-Marie Globenski, Oct. 12; Pie X Choir, Oct. 26; Jean Dansereau, Nov. 9; Michel Chauveton, Jan. 25. Also four concerts by students.

**Jeunesses Musicales du Canada,** 1200 Bleury St. (Affiliated with La Fédération Internationale des Jeunesses Musicales). President Victor Bouchard. General Director: Gilles Lefebvre. Plateau Hall, 1,307. Concerts with commentary. Georges Gourd, Oct. 23; Victor and Renée Bouchard, Nov. 19; Karl Engel, Nov. 29. Later in the season Henryk Szeryng and the Opéra de Poche group from Paris, presenting chamber operas by Menotti and Marcel Landowski. The association also presents concerts in nearly fifty eastern Canadian towns.

**McGill University Music Lectures.** Moyse Hall, 400. Winifred Ferrier, Sept. 30; Deems Taylor, Oct. 22; Howard Hanson, Nov. 18; Denis Matthews, Nov. 28; Paul Henry Lang, Jan. 10. Others to be announced.

## Halifax

**Halifax Symphony, 267 Tower** Road. Conductor: Jonathan Sternberg. President: Dr. S. T. Laufer. Six subscription concerts, six chamber music concerts, 20 weekly radio concerts over CBC Trans-Canada Network, 35 school and tour concerts throughout Nova Scotia, Prince Edward Island, etc. Opera, oratorio, etc. Subscription series soloists: Jacob Lateiner, Nov. 19; Francis Chaplin with Geoffrey Waddington, guest conductor, Dec. 5; Ruggiero Ricci, Jan. 7; Uta Graf, Jan. 21; Neil Van Allen, Feb. 11.

**Halifax Celebrity Concerts, 267** Tower Rd. President: E. M. Bentley. Jose and Amparo Iturbi, Dec. 8; Gerard Souzay, Jan. 5; Alfredo Campoli, March 2.

**Community Concert Association.**

President: J. M. Willis. Janine Char-rat Ballet, Oct. 3; Camilla Wicks, Nov. 26; Leonard Pennario, Jan. 25; Mildred Miller, March 30; Kenneth Smith, April 17.

**Halifax Choral Society.** Director: L. Mayoh. President: Garfield Smith. "Creation", Nov. 25, with Halifax Symphony, Jonathan Sternberg, conductor.

**Nova Scotia Opera Association.** President: Mrs. V. deB. Oland. (Plans indefinite at press time).

## Winnipeg

**Winnipeg Symphony, Hudson's Bay** Store, Portage Ave. at Memorial Blvd. Associate conductor: Eric Wild. President: H. H. Sauderson. General Manager: J. Stirling Dorrance. Civic Auditorium, 3,081. Ten subscription concerts. Soloists: Morley Meredith, Oct. 24; Patricia Parr, Nov. 7; Martha Lipton, Jan. 9; Alfredo Campoli, Feb. 6; Ray Dudley, March 27. Guest conductors: Sir Malcolm Sargent, Oct. 10; Russell Stanger, Oct. 24, Nov. 7; Martin Rich, Jan. 9; Dr. Leonard Pearlman, Jan. 23; James Robertson, Feb. 6; Frieder Weissmann, Feb. 20, March 6; Karl Kriz, March 27; George Hurst, April 10.

**Celebrity Concert Series, Hudson's** Bay Store. President: A. K. Gee. Civic Auditorium, 4,111; Playhouse Theatre, 1,464. American Ballet Theatre, Berl Senofsky, Wagner Opera Company presenting "Carmen" and "La Traviata", Thomas L. Thomas, Donald and Patricia Smith, Pierrette Alarie, Glenn Gould, Jose Iturbi, DePaur Opera Gala, Obernkirchen Children's Choir, Roger Wagner Choral.

Black Watch Regimental Band with Massed Pipers and Highland Dancers (extra) tour of Winnipeg, Brandon, Regina, Saskatoon, Edmonton and Calgary.

Western Canadian Tours: Marian Anderson, Byron Janis, Jan Rubes, Joyce Grenfell, in addition to those listed above for Winnipeg.

**Women's Musical Club of Winni-**peg, 27-758 McMillan Ave. President: Mrs. Walter Luck. Secretary: Mrs. B. A. Goodman. Civic Auditorium (Concert Hall), 800. Leon Goossens and Dennis Matthews, Oct. 28; Millard Williams, Nov. 18; Scholarship Winners, Dec. 9; Marguerite Gignac, Jan. 13; Joyce Grenfell, Feb. 3; Hyman Bress, March 3.

## Vancouver

**Oratorio Society, 5110 Willow St.** Conductor: H. W. Fowler. Honorary president: W. G. Murrin. Chairman: H. H. Brown. Secretary: Mrs. Patricia Colquhoun.

**British Columbia Music Competi-**tion Festival, 602 Province Bldg., in cooperation with the Knights of Pythias and the "Province". President: Dr. Ian L. Shand. The 1958 Festival, with four British Adjudicators, will be held from April 21 to 26, inclusive.

**Vancouver Symphony, 570 Seymour** St. Auspices: Vancouver Symphony Society. Conductor: Irwin Hoffman. President: Arthur J. Andrews. Manager: Ian H. Dobbin. Assistant conductor: Gideon Grau. Orpheum Theatre. Twelve subscription concerts, four pop concerts, two concerts at the University of British Columbia, 23 concerts for school children and 44 out-of-town performances on provincial tour under the auspices of the B. C. Centennial Committee. Soloists: orchestral, Oct. 6; Jan Pearce, Oct. 20; Denis Matthews, Nov. 3; Arthur Polson, Nov. 17; Bach Choir, Dec. 1;



Courtesy of Winnipeg Evening Tribune

### Winnipeg Civic Auditorium

Leonard Pennario, Dec. 15; Lloyd Powell, Jan. 5; Yehudi Menuhin, Jan. 19; Geza Anda, Feb. 2; Alfredo Campoli, Feb. 16; Claudio Arrau, March 2; orchestral, March 16.

**Community Arts Council, Music** Committee. Auspices: Community Arts Council of Vancouver. President: William E. Ellis. Chairman: Ursula Malkin, 581 Granville St.

**Vancouver First Annual Interna-**tional Festival. Vancouver Festival Society, Rooms 7 and 8, Hotel Vancouver. July 19 to August 16. Orchestral concerts: Festival Orchestra (members of the Vancouver Symphony and CBC Symphony). Conductors: Bruno Walter, William Steinberg and Irwin Hoffman. Festival Chorus (Bach Choir and Chorus of University of B. C.) in Verdi's "Requiem". Chamber Orchestra of the CBC. Conductors: John Avison, Szymon Goldberg and George Schick.

Chamber Music: Festival Quartet. Recitals and soloists: Pierrette Alarie, Ingrid Bjoner, Maureen Forrester, Szymon Goldberg, Glenn Gould, Lois Marshall, George London, Leopold Simoneau, John Vickers, William Primrose, Vronsky and Babin. Opera: "Don Giovanni" with George London.

Drama: "The World of the Wonderful Dark", play with music, by Lister Sinclair.

Dance and Mime: Marcel Marceau and his troupe.

Other events: Exhibitions, films, jazz, competitions (performance of winning symphony and chamber work by Canadian composers).

**Overture Concerts, P. O. Box 846.** Executive Director: George Zukerman. Brandon, Manitoba; Prince Albert, North Battleford, Swift Current, Saskatchewan; Lloydminster, Cardston, Alberta; New Westminster, Nelson, Fernie, Oliver-Osoyoos, Salmon Arm, Grand Forks, Revelstoke, Gibsons Landing, Campbell River, White Rock, Williams Lake, British Columbia. Esther Glazer, Stecher and Horowitz, Lois Marshall, Betty Allen, Angelaires, Chanticleers, Nina Dova, Betty-Jean Hagen; Nadine Conner, David Bar-Illan, Igor Gorin, Cassenti Players, Herman Godes, Archer and Gile, John Langstaff.

**Friends of Chamber Music, c/o** Modern Music, Ltd., 536 Seymour St. President: Mrs. Herbert L. Shelton. Georgia Auditorium. Barylli Quartet, Oct. 31; Alfred Deller Trio, Nov. 27; Kessler Trio, Jan. 17; Griller String Quartet, Feb. 5; Amadeus Quartet, March 15.

## London

By W. J. ABBOTT

**London Civic Symphony.** Auspices: London Civic Symphony Association. Conductor: Martin Boundy. President: Patrick O. Wells. H. B. Beal Technical School Auditorium, 1,500. Four local concerts; out-of-town concerts. Betty-Jean Hagen, Oct. 30;

Marion MacLennan, Dec. 18; William Nahr, Jan. 29; Patricia Parr, April 16.

**Community Concert Association.** President: Russel E. Hackborn. Secretary: Mrs. Gordon Ballingall, 41 Ridout St., S. Grand Theatre, 1,200. Detroit Symphony, Oct. 21; The Carolers, Nov. 7; Heidi Krall, Jan. 6; Beaux Arts Trio, April 17.

**Women's Music Club.** President: Mrs. W. C. Johnson. Convenor, Artists' Committee: Ruby Lindsay, 206 Sydenham St. H. B. Beal Technical School Auditorium, 1,500. Hart House Orchestra, Oct. 7; Iloma Kombrink and Harry Mossfield, Nov. 11; Alfredo Campoli, Feb. 3; Leonard Hungerford, March 3.

**London Chamber Music Society.** President: Stephen S. Byles. Secretary: Irene Snider, 361 Queens Ave. London Public Library Auditorium, 300. Five recitals by members and guest artists.

**Western Ontario Conservatory of** Music and Music Teacher's College (affiliated with University of Western Ontario). Music director: Clifford Poole. Recitals by Clifford Poole and Margaret Parsons-Poole. Student Recitals.

**London School of Church Music.** Director: Gordon Jeffery. Aeolian Hall, 500. Five concerts by London Chamber Orchestra and Aeolian Choral Society. Conductors: Sir Ernest MacMillan, Gordon Jeffery. Soloists: Barrie Cabena. Others to be announced. "Messiah", Dec. 10; Annual Bach Festival, April 11 and 12, April 25 and 26.

**Grand Theatre Series.** Auspices: (Continued on page 279)

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## Toledo, Ohio

By HELEN MILLER CUTLER

Under the leadership of Joseph Hawthorne, the Toledo Orchestra increased in 1957-58 budget almost 50 per cent, to \$76,800 from last year's \$52,600. Free concerts for children have been increased from three to seven. Joyce Roper Young has taken over the musical directorship of the Art Museum.

**Toledo Orchestra**, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. Conductor: Joseph Hawthorne. President: Frank Pitt. Museum Peristyle, 1,752. Five subscription concerts with soloists: Risé Stevens, Nov. 6; Szymon Goldberg, Dec. 9; Claudio Arrau, Jan. 29; "La Bohème", March 26. Youth concerts with soloists: Barbara Tremblay, Oct. 27; Dennise Kennedy, Jan. 19; Mary Hall, Feb. 16; Wendy Wistert, March 16. Miscellaneous events: three Pop concerts in Sports Arena; Roger Williams, Nov. 20; Verdi "Requiem" with Bowling Green University Chorus, Feb. 21 and 23; "Nutcracker" Suite with Toledo Ballet, Peristyle, Dec. 15.

**Toledo Youth Orchestra**, 401 Jefferson Ave. Auspices: Toledo Orchestra Association and Toledo Board of Education. Conductor: Cecile Vashaw. Chairman: Mrs. Carl Baldur. Ursuline Auditorium. Two free Sunday afternoon concerts, Nov. 24, April 20.

**Toledo Orchestra String Quartet**, 401 Jefferson Ave. Auspices: Toledo Orchestra Association. President: Frank Pitt. Miscellaneous educational and formal concerts.

**Toledo Museum of Art**, 2445 Monroe St. President: Harry E. Collin. Director: Blake-More Godwin. Supervisor of Music: Joyce Roper Young. Assistant Supervisor of Music: Emil Ahnell. Peristyle, 1,752; Auditorium, 850; Great Gallery, 500; Lecture Hall, 200. Peristyle subscription series of seven events; seven free concerts for young people; two concerts complimentary to members of the Museum; jazz series; chamber music series; radio series, "Making Friends with Music."

Peristyle series: Florence Festival Orchestra, Oct. 23; Cleveland Orchestra, Nov. 12; Jennie Tourel, Dec. 4; Clara Haskil, Jan. 13; Erica Morini, Feb. 7; Chicago Symphony, March 3; Luboshutz and Nemenoff, March 19.

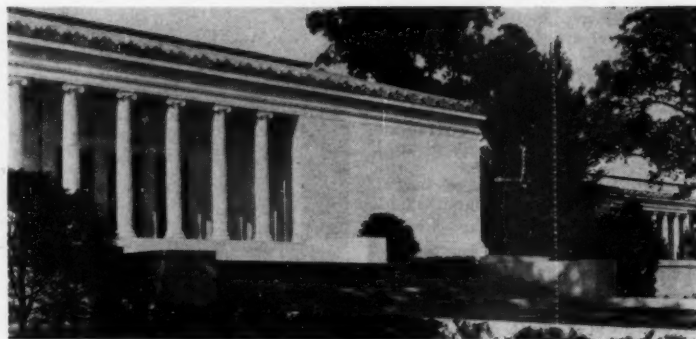
Young People's Series (presented free to children in Toledo metropolitan area schools): Toledo Orchestra, Oct. 27; Cleveland Orchestra, Nov. 12; Toledo Orchestra, Dec. 15, Jan. 19, Feb. 16, March 16; New York Pro Musica Antiqua, March 12.

Gallery Series: Albeneri Trio, Oct. 16; Pauk Quartet, Dec. 11; Rey de la Torre, Jan. 6; Hollywood String Quartet, Feb. 24; New York Pro Musica Antiqua, March 12.

"Making Friends with Music": a radio series of 15 minute weekly programs presented from September through May by Joyce Roper Young over WTDS-FM, WSPD-AM-FM, and National Association of Educational Broadcasters tape network.

Miscellaneous events: Mary Manse College Glee Club in Cloister, Dec. 10; two programs by music department of Toledo Public Schools; concerts by Teutonia Maennerchor, Eurydice Club, Toledo Piano Teachers' Association, Toledo Choral Society, American Guild of Organists (presenting Carl Weinrich), Ohio Music Teachers Association and Monday Musicales.

**Toledo Choral Society**, 3971 An-



Toledo Museum of Art

gola Road. Director: Lester McCoy. President: Sherwood Henderson. Toledo Museum Peristyle. Christmas portion of Handel's "Messiah", Saint-Saens' Christmas Oratorio, Dec. 1. Haydn's "Creation", April 13.

**Toledo Piano Teachers Association**, 4048 Wetzler Road. President: Mrs. Norman F. Baer. Howard Tuvelle, Nov. 17, 18, 19; William Heiles, Dec. 3; Ross Lee Finney lecture, April 14.

**Toledo Sports Arena, Inc.**, 1 Main St. Manager: Andrew Mulligan. Arena, 7,000. Biggest Show of Stars, including popular orchestras and soloists, Nov. 11, Toledo Orchestra, Roger

Williams, Nov. 20; Holiday on Ice, Dec. 1 through 8.

**Paramount Theatre**, 520 Adams St., 3,400. Manager: Marvin Harris. Ballet Russe de Monte Carlo, Oct. 31.

**University of Toledo**, West Bancroft St. President: Asa Knowles. Director, Music Department: Lloyd Sunderman. Doermann Theatre, 880. Concerts by University Band, Hugh Gunderson, director; Toledo Rocket Choristers; miscellaneous events include concerts by well known artists, ballet, student presentations and recitals by 14 members of music department staff.

on Dec. 17 and May 20. University Chorus, Russell Mathis, conductor, concerts on Dec. 8 and May 20. University Choir, Harold Decker, conductor, concerts on Dec. 8, March 16, and May 13. University Percussion Ensemble, Jack McKenzie, conductor, concert on April 24. Thirteen concerts by faculty artists. Solo recitals: throughout the year by senior and graduate students. Guest artists including Fela Sowande, Nigerian organist-composer on Oct. 17; Señora Maria de Leon Ortega, lecturer on Spanish Folk Music, Nov. 7; and Vincent Persichetti, composer-lecturer, on Nov. 14.

## Oklahoma City

By ALINE JEAN TREANOR

**Oklahoma City Symphony**, Municipal Auditorium. Auspices: Oklahoma City Symphony Society. Conductor: Guy Fraser Harrison. President: Dr. Stewart G. Wolf, Jr. Manager: Lewis E. Coley. Twelve subscription concerts. Municipal Auditorium, 6,000. Twenty Mutual Broadcast concerts, Oklahoma City University Auditorium, 1,400. Pops concerts, children's concerts, out-of-city concerts. Soloists: Guy and Monique Fallot, Dec. 3; Louis Kentner, Dec. 10; Kenneth Smith, Jan. 7; Henri Aubert, Jan. 14; Stanley Bate, Feb. 4; Stanley Babin, Feb. 18; Norman Paulu, Feb. 25; Eileen Farrell, March 25. Guest conductor, Eakay Ahn, Jan. 7.

**Great Artist Series**. Auspices: Women's Committee for the Symphony, Municipal Auditorium. President: Mrs. Erich P. Frank. Municipal Auditorium, 6,000. NBC Opera, "La Traviata", Oct. 26; Nathan Milstein, Nov. 27; Vienna on Parade, Jan. 28; Lisa Della Casa, Feb. 11; Alexander Brailowsky, April 8. Also, not on Great Artist Series, NBC Opera, "Marriage of Figaro", Oct. 27.

**Oklahoma County Civic Music Association**. President: Mrs. George W. Gilroy, 3120 N.W. 45th. Oklahoma City University Auditorium, 1,400. Ballet Theatre, Nov. 4; Carl Palangi, Jan. 18; Men of Song, Feb. 14; Bill

and Pat Medley, March 29; Mariquita Moll, April 18.

**Interdenominational Choir**. Auspices: Oklahoma City YWCA. Executive Secretary: Miss Gertrude MacMorran. Municipal Auditorium, 6,000. Dorothy Maynor, Nov. 17.

**Oklahoma City Opera Association**. President: Mrs. E. Gordon Ferguson, 300 N.W. 15th St. Metropolitan Opera, "Faust", May 13.

**Ladies Music Club**. President: Mrs. Robert H. Sherman, 819 N.W. 16th St. Golf and Country Club, 1,000; Oklahoma City University Auditorium, 1,400. Rosa Savoia, Oct. 16; John Pennink, March 21; New Art Wind Quintet, April 25.

**Mrs. Delbert Cravens**, 2804 N.W. 23rd St. Municipal Auditorium, 6,000. Canadian National Ballet, March 24.

**Ballet Theatre Foundation and Mrs. Morris Head**, 819 N.W. 37th St. Municipal Auditorium, 6,000. Ballet Theatre, Nov. 4.

**University of Oklahoma**, Norman. Celebrated Artist Series. Auspices: Student Union Activities Board. Director: Charlene Caldwell. Holmberg Hall, 1,300. "The Rivalry", Oct. 15; Andres Segovia, Jan. 15; Vienna Boys Choir, Feb. 26; Marian Anderson, March 25; Drew Pearson, April 22.

**University of Oklahoma**, Norman. Popular Series. Auspices: Student Union Activities Board Director: Charlene Caldwell. Fieldhouse, 1,400. Stan Kenton, Oct. 17; George Shearing, Dec. 12; Louis Armstrong, March 10; Roger Wagner Chorale, March 13; Bennett Cerf, May 26.

**Oklahoma State University**, Stillwater. Allied Arts Series. College Auditorium, 1,500. Chairman: Harry Anderson. "The Rivalry", Oct. 14; Alexander Uninsky, Nov. 20; Richard Dyer-Bennet, Dec. 5; Les Brown Company, February 6; Virtuosi di Roma, Feb. 18; Maurice Eisenberg, in March; Richard Ellsasser, March 27.

**Oklahoma College for Women**, Chickasha. Artist Course. President: Charles Dan Proctor. Dean of Fine Arts: Frances Dinsmore Davis. OCV Auditorium, 1,000. Oklahoma City Symphony, Feb. 6; Eileen Farrell, March 27; Jacques Abram, eight piano repertoire recitals; Norman Paulu Chamber Music Group, eight concerts.

**St. Gregory College**, Shawnee. Chairman: the Rev. Vincent dePaul Traynor. College Auditorium, 650. Boys Town Choir, Oct. 2; Four Star Concert, Nov. 8.

## Oak Ridge, Tenn.

By JACINTA K. HOWARD

**Oak Ridge Symphony**, 139 Pembroke Rd. Auspices: Oak Ridge Civic Music Association. Conductor: Anthony Raisis. Civic Auditorium, 1,500. Three subscription concerts; one Pops concert; one children's concert. Soloists: Roger Le Gassie, pianist, Oct. 26; Edward Zambara, baritone, April 12.

**Civic Music Association**, 209 Alhambra Rd. President: Meyer Silverman. Civic Auditorium, 1,500. Frankel and Ryder, dance team, Nov. 9; John Langstaff, Feb. 1; Jeaneane Dowis, March 1.

Chamber Music Series: Barylli Quartet, Dec. 2; New Art Wind Quintet, Jan. 11; Koeckert Quartet, March 25.

**Oak Ridge Community Chorus**, 102 Endicott Lane. President: Mrs. Robert Parker. Auspices: Civic Music Association. Director: Ambrose Holford. Jefferson Junior High School Auditorium, 600. Three concerts.

## St. Louis

By CHARLES MENEES

**St. Louis Symphony**, 1176 Arcade Bldg. Auspices: St. Louis Symphony Society. Conductor-Musical director (1957-58): Vladimir Golschmann; (1958-59): Edouard Van Remoortel. Assistant conductor: Harry Farberman. President: Orrin S. Wightman, Jr. Executive secretary: William Zalken. Opera House, Kiel Auditorium, 3,530. Twenty pairs of subscription concerts (10 Thursday nights and Friday afternoons, 10 Saturday nights and Sunday afternoons); occasional special or "pop" concerts; five series of student concerts. Tour of nine midwestern states March 3-11, 19-30, 20 concerts. Subscription series guest conductors and soloists: Pierre Monteux, Oct. 17 and 18; Paul Strauss and Andre Tchaikowsky, Oct. 26 and 27; Georg Solti, Oct. 30 and Nov. 1 (first of five Beethoven Cycle concerts, all conducted by Solti, returning in January); Alexander Hilsberg, Eugene Istomin, Nov. 9 and 10; Jennie Tourel and Richard Lewis for Mahler's "Das Lied von der Erde", Nov. 14 and 15; Glenn Gould, Nov. 23 and 24; Alexander Uninsky, Nov. 27 and 29; Edouard Van Remoortel, Melvin Ritter (assistant concertmaster), Leslie Parnas (principal cellist), Dec. 7 and 8; Edouard Van Remoortel, Isaac Stern, Dec. 12 and 13; Harry Farberman, Jay Willoughby, Anne Scott, David Sallade, soloists for Orff's "Carmina Burana", Dec. 21 and 22; Fernando Previtali and Louis Kentner, Dec. 26 and 27; Georg Solti, Jan. 4 and 5; Georg Solti and Zino Francescatti, Jan. 9 and 10; Georg Solti, Claudio Arrau, Jan. 18 and 19; Georg Solti, Claire Watson, Leslie Chabay, Carolyn Hackman, Morley Meredith, soloists for Beethoven Ninth Symphony, Jan. 23 and 24; Thomas Schippers, Jan. 30 and 31; Geza Anda, Feb. 22 and 23; orchestral, Feb. 27 and 28; Tossy Spivakovsky, March 15 and 16; orchestral, April 5 and 6.

**Municipal Opera**, Municipal Theatre, Forest Park. Auspices: Municipal Theatre Association (non-profit). Musical director: Edwin McArthur. President: Nelson Cunliff. Manager: Paul Beisman. Productions director: John Kennedy. Municipal Theatre (open air), Forest Park, 12,000. Performances of operettas, musical comedies, musical plays, grand opera, early June to September. (There are 1,200 free seats for each performance and many complimentary seats each Monday night for the underprivileged of the area).

**Civic Music League**, 386A N. Euclid. Opera House, Kiel Auditorium, 3,530. President: Stuart M. Chambers. New York Opera Festival, "Traviata", Nov. 26; Blanche Thebom, Dec. 10; Paul Badura-Skoda, Jan. 21; Jan Peerce, Feb. 4; National Ballet of Canada, March 4; Three Piano Festival (Luboshutz, Nemenoff and Goldovsky), March 11.

**Entertainment Enterprises**, 1176 Arcade Building. Managers: Paul Beisman, William Zalken, John Cella. Opera House, 3,530, Convention Hall, 11,000, both in Kiel Auditorium, and American Theatre. Jean Leon Destine, Oct. 12; NBC Opera Company, "Madam Butterfly", Oct. 13; Black Watch Band, Pipers and Dancers, Oct. 19; Carmen Amaya, Oct. 24; Royal Ballet, Oct. 31, Nov. 1 and 2.

**Principia Concert and Lecture Course**, 5539 Page Blvd. Auspices: The Principia. Director: Walter J. Stoffel. Howard Hall, 770, Gymna-

sium, 1,200 (Friday night performance customarily repeated Saturday night at Principia College, Elsau, Ill.) Joseph Liebling and The Master Singers, Oct. 25; Appleton and Field, Nov. 15; Andres Segovia, Feb. 14; Nicol Smith, March 7.

**Chamber Music Concerts**, 3648 Washington Blvd. Auspices: Ethical Society of St. Louis. Chairman: J. W. Schoenthaler. Sheldon Memorial Auditorium, 900. Paganini Quartet, Nov. 18; Amadeus Quartet, Feb. 24; Juilliard Quartet, March 17.

**Suburban Community Concerts Association**, 75 W. Lockwood, Webster Groves, Mo. President: Alfred Lee Booth. Secretary: Orpha Kendrick. Webster Groves High School Auditorium, 1,200. Gary Graffman, Oct. 20; Nan Merriman, Nov. 10; Festival Quartet, Feb. 2; The Chanticleers, March 16; Mildred Dilling, April 13.

**Clayton-Ladue Community Concert Association**, 6904 Kingsbury. President: Thomas J. Hargadon. Vice President: Mrs. Milton Berger. Clayton High School Auditorium, 700. Nieuw Amsterdam Trio, Nov. 7; Erica Morini, Jan. 30; Hilde Gueden, Feb. 27; Rudolf Firkusny, April 3.

**Washington University Chamber Music Series**, Blewett House. Auspices: Department of Music of Washington University. Director: Leigh Gardine. Graham Memorial Chapel, 1,000. Orchestra, Jeanne Milder, Oct. 13; Fine Arts Quartet, William Schatzkammer, Nov. 17; University Choir, Donn Weiss, director, Dec. 8; Leslie Chabay, Jan. 12; All-Copland Program, the composer present, Feb. 16; Anna Russell, March 9; woodwind and brass program directed by Lewis Hilton, April 13; William Schatzkammer, May 4.

**St. Louis Philharmonic**, P. O. Box 591. Auspices: Philharmonic Society of St. Louis. President: Max Risch, Jr. Opera House, Kiel Auditorium, 3,530. (Supported by subscription membership). Four concerts. Guest conductors: Wyn Morris, Nov. 21; Franz Bibo, Jan. 16; Frederick Prausnitz, March 6; Samuel Krachmalnick, April 17.

**Artist Presentation Society**, 7 Hortense Pl. President: Mrs. Stuart M. Chambers. Executive secretary: Sylvia Walden. Wednesday Club Auditorium, 550. (The Committee, a non-profit organization, guarantees recital expenses, with artist receiving any profits.) Helen Cox Raab, Feb. 16; Carolyn Hackman, March 16.

**Washington University Opera Theatre**, Blewett House. Director: Dorothy Ziegler. Dramatic director: Nelson Magill. "La Bohème", Nov. 1, 2 and 3; "Susannah", midwest premiere, during spring term.

**Little Symphony**, 7806 Delmar. Auspices: Little Symphony Concerts Association. President: Stanley Goodman. Executive secretary: Mrs. Maurice Frank. Resident conductor: Max Steindel. Washington University Quadrangle, 2,500. Six Friday night outdoor concerts, with guest conductors, local soloists, late June through July.

**Kirkwood Symphony**. Conductor: Laurent Torno, 6310 S. Rosebury. Kirkwood High School Auditorium, 1,000. "Best of Broadway" concert, with Jay Willoughby, Jean Border, Marjorie Mowry, Jacqueline Kaplan,

Oct. 25 and 26; other concerts, Dec. 4, Feb. 26, March 23 and May 7.

**St. Louis Bach Chorus**, 396 N. Euclid. Auspices: Bach Society of St. Louis. Director: William B. Heyne. President: R. R. Caemmerer. Kiel Auditorium Opera House, 3,530. Christmas Candlelight Concert, Nov. 31 and Dec. 1; Bach B Minor Mass, May 2.

**St. Louis String Ensemble**. P. O. Box 1967. Conductor: Russell Gerhart. This 30-piece string group is in its first season. Sheldon Auditorium, 900. Three concerts: Dec. 3, Feb. 11 and April 15.

**St. Louis Institute of Music**, 7801 Bonhomme, Clayton, Mo. President: J. P. Blake, Jr. Leo Sirota, piano artist in residence.

**Ancient String Instruments Ensemble**, 6043A Pershing. Conductor and manager: Jerome D. Rosen. Engagements in and outside St. Louis.

## Norfolk, Va.

By GRACE S. FEREBEE

The Norfolk Public Schools have made the children's concerts of the Norfolk Symphony part of their music education program. Concerts are given at the Municipal Arena, seating 3,500, during school hours.

The Schenkman String Quartet, under the leadership of Edgar Schenkman, conductor of the Norfolk Symphony, is appearing in a series of concerts at the Norfolk Museum.

**Norfolk Symphony**. Auspices: Norfolk Symphony and Choral Association. Conductor: Edgar Schenkman, 610 Maryland Ave. President: Herbert J. Gerst. Manager: William S. Nordlinger. Center Theatre, 1,834; Arena, 3,500. Seven subscription concerts; four young people's concerts; one Pop concert. Three concerts with Civic Chorus, four with orchestra and following soloists: Fredell Lack, Lee Luvisi, Marguerite Quarles and Edgar Schenkman.

**Civic Chorus**. Three appearances in Norfolk Symphony series: Benjamin Britten's "Ceremony of Carols" in December; "The Abduction from the Seraglio" in concert form in February; "Passion According to St. John" in April.

**Community Concert Association**. President: William Moultrie Guerry, Jr., National Bank of Commerce Bldg. Center Theatre, 1,834. Eugene List, Concerto Festival, Oct. 24; NBC Opera, "La Traviata", Nov. 21; American Ballet Theatre, Jan. 27; Phyllis Curtin, March 5.

**William and Mary Concert Series**. Auspices: Norfolk Division. College of William and Mary-V. P. I., Hampton Blvd. President: Lewis W. Webb, Jr. Center Theatre, 1,834. Victoria de los Angeles, Oct. 7; Artur Schnabel, Feb. 1; Pittsburgh Symphony, March 13; Andres Segovia, April 8.

**Feldman Chamber Music Society**. Director: I. E. Feldman. President: Mrs. Robert D. Ruffin. Little Theatre, 220. Four pairs of concerts.

**Norfolk Society of Arts**. Chairman: Elizabeth Thomas, 1305 Westover Ave. Norfolk Museum of Arts and Sciences, 300. LaSalle String Quartet, Oct. 16; Raymond McGuire, Jan.

8; Thomas Brockman, Feb. 12; Artiss and Charlotte de Volt, March 12.

**Portsmouth Community Concert Association**. President: Mrs. H. H. Everett, Virginia Beach High School, 800. Philippe Entremont, Nov. 19; Marjorie McClung, Jan. 14; Feldman String Quartet, Feb. 25.

Other Attractions. Musical Arts Society, Hampton. Four major attractions during season.

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## Des Moines

By FRANCIS J. PYLE

The Des Moines Symphony added a series of three summer concerts to its 1957-58 season, performed in two of the municipal parks as part of the Music Under the Stars series. In addition it will play this year for the first time two children's concerts at the KRNT Theatre. A third children's concert comes on April 25, when the Minneapolis Symphony will be the performing group.

**Civic Music Association**, 1447, 57 St. President: Mrs. D. J. Goode. Executive Secretary: Mrs. James C. Whinnery. Manager: Sam M. Schloss. KRNT Theatre, 4,139. Leonard Warren, Oct. 11; Ruggiero Ricci, Nov. 13; Byron Janis, Jan. 13; National Ballet of Canada, March 6; Roger Wagner Choral, March 17; Minneapolis Symphony, April 15.

**Des Moines Symphony**. Auspices: Drake University and Des Moines Symphony Association. Conductor: Frank Noyes. President: Mrs. Ruth Emmert Fallein. Business Manager: Frank Noyes. North High School Auditorium, 1,900. Four subscription concerts; two children's concerts. Soloists: Eugene Istomin, Nov. 17; Margaret Davis Kew and John Ehrlich, Jan. 12; winners of young artists' auditions, March 9; Jennie Tourel, May 14.

**KRNT Theatre**, 10th and Pleasant Sts. Manager: Henry J. Wiemann. Capacity: 4,139. "Messiah", two performances, with cast of 500, directed by Stanford Hulshizer, and symphony orchestra, Dec. 8; Chicago Opera Ballet, Feb. 3.

**Drake University College of Fine Arts**. Dean: Frank B. Jordan. University Auditorium, 1,100. Drake Choir tour, March 17-25; Stanford Hulshizer, conductor; Night of Opera, March 14-15; Mr. White, director; Drake University Band tour, Feb. 17-22; Mr. Marcouiller, conductor, faculty recitals.

## Cedar Rapids

**Denecke Sinfonietta**, First Avenue Bldg. Henry Denecke, conductor and manager. Auspices: fall and spring tours arranged by the University of Minnesota Concert and Lecture Service. Mid-west and Canadian cities. For the summer of 1958 the Denecke Sinfonietta will appear in a series of concerts in the Saint Croix Valley, Osceola, Wisconsin. The Sinfonietta while on tour holds music clinics for the benefit of instrumentalists in the various schools.

**Cedar Rapids Symphony**, First Ave. Bldg. Auspices: Cedar Rapids Symphony Orchestra Association, Inc. Musical Director: Henry Denecke. President: Robert Taylor. Special Representative: Jean Ribb. Coe College Auditorium, 1,200. Six subscription concerts; four high school concerts sponsored by the Music Performance Trust Funds of the Recording Industries. Three Student-Parent concerts with the aid of the Junior League Theatre department presenting "Puppet Story" music by Ibert, with narration. Civic Chorus organized by Mr. Denecke in 1955, is featured each year with the orchestra. Directed by Torrence Carlson they will appear in the concert version of "La Traviata" on final concert. Soloists to be announced, with opera. Orchestra, Oct. 14; Joseph Fuchs, Nov. 18; Gala Christmas program, Dec. 18; orchestra, Feb. 17; John Pennink, March 24; "La Traviata", April 28; four high school concerts,

March 3 and 10; Student-Parent concerts, Jan. 26. During the season an artist chosen from all-state Iowa audition will be featured, as has been done in the past.

**Coe College Auditorium Series**. "The Rivalry", Nov. 1; "Messiah", with Eugene Conley, Coe Choir, Dec. 15-16.

**Coe College Fine Arts Festival**. Juilliard String Quartet, Dorothy Warkenskjold, Carlisle Floyd, March 17-22.

**Community Concert Association**, 610 Old Marion Road, N.E. President: Joseph Kitchen. Secretary: Robert H. Antin. Paramount Theatre, 1,945. NBC Opera, Oct. 21; The Teltschiks, Nov. 21; Lola Montes, Feb. 6; Pierrette Alarie and Leopold Simoneau, March 26.

## Iowa City

By CHARLES EBLE

**Civic Music Association**, Hotel Jefferson. President: Charles Eble. MacBride Hall, 900. Barylli Quartet, Nov. 8; Byron Janis, Jan. 17; Virtuosi di Roma, Feb. 12; Oberlin College Choir, April 1.

**University of Iowa Symphony**. Conductor: James Dixon. Iowa Memorial Union, 1,200. Six regular concerts. Special concert on March 5 featuring music of Aaron Copland. Soloists: John Simms, Oct. 23; Stuart Canin, Nov. 20. Out of town appearance, Pella, Iowa, Nov. 21.

**University of Iowa Chorus**. Conductor: Herald Stark. Three concerts, two with orchestra. Christmas concert, Dec. 18, features Honegger's "Christmas Cantata".

**University of Iowa Chamber Music Series**. Shambaugh Auditorium, 500. Five concerts on Sunday afternoons by University of Iowa faculty chamber music organizations.

**University of Iowa Concert Chorus**. Iowa Memorial Union, 1,200. Three concerts by visiting artists and groups. Deller Trio, Nov. 13; Nathan Milstein, Jan. 22; Bach Aria Group, Feb. 21.

**Joint concert**, University of Iowa Symphony and Chorus. Dimitri Mitropoulos, guest conductor, March 26.

**Annual Fine Arts Festival**, July 1958. Special concerts by University of Iowa Symphony, faculty chamber music groups, and an opera.

## Waterloo

By MARION SMITH

**Waterloo Teachers Community Concerts**. President: Mrs. Craig Ellyson, 300 Kenilworth. Secretary: Mrs. Robert Hicks, 1220 W. Third. Paramount Theatre, 1,800. Florence Festival Orchestra, Oct. 30; Joseph Liebling and Master Singers, Nov. 12; Chicago Opera Ballet, Jan. 30; Dorothy Warkenskjold, March 18; Rudolf Firkusny, April 2.

**Waterloo Symphony**. Auspices: Waterloo Symphony Orchestra Association. Logan Junior High, 750. Conductor: Mathys Abas. 1419 East Fourth. Manager: Nickolas George, 1419 E. Fourth. President: Roger Tillapaugh, W. Park and Washington. Leon Lishner, Oct. 29; Myron Russell, Emil Bock and Karl Holvik, Dec. 3; John Sims, Feb. 11; Raphael Mendez, March 15; All American, April 22.

**Waterloo Choral Association**. Director: Charles Matheson, 1821 Walnut, Cedar Falls. Waterloo Junior High, 1,000. "Messiah" (soloists by audition), Dec. 1.

**Iowa State Teachers College Lecture and Concert Series** (Cedar Falls).

## Iowa

Auditorium, 700. Manager: Herbert V. Haake. Louis Armstrong, Sept. 23; Iva Kittell, Nov. 13; NBC Opera, "Amahl and the Night Visitors", Nov. 26; Canadian Players in "Othello", Feb. 17; St. Louis Symphony, March 24; Herbert Albin, April 17.

**Wartburg College Artist Series** (Waverly). Manager: Dr. A. W. Swenson, Wartburg College. Knight's Gymnasium, 4,000. "The Rivalry", Oct. 27; I Solisti di Zagreb, Nov. 15; Philippe Entremont, Dec. 1; Betty Allen, Jan. 21; Roger Wagner Choral, March 18.

**Waverly Choral Union**. Waverly High School Auditorium. Director: C. Robert Larson. "Messiah", Dec. 8.

## Sioux City

By KENNETH E. SANDERS

**Concert Course Series**, 402 Commerce Bldg. Auspices: Sioux City Concert Course. President: Mrs. Louise Freese. Orpheum Theatre, 2,648. American Ballet Theatre, Nov. 12; Berl Senofsky with Sioux City Symphony, Jan. 20; Vienna Boys Choir, Feb. 18; Arthur Whittmore and Jack Lowe, March 11; Zinka Milanov, April 15.

**Sioux City Symphony**, 402 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association. Conductor: Leo Kucinski. President: Howard L. Johnson. Municipal Auditorium, 5,000. Five subscription concerts, school concerts. Soloists: Leonard Warren, Oct. 13; Albert Tipton, Dec. 8; Jorge Bolet, Feb. 23. All-orchestra concert, Nov. 10. Pre-Easter concert with Sioux City Choral Association and College Choirs of Siouxland, March 23.

**Sioux City Choral Association**, 3319 Jennings St. Director: Paul Snyder. Appearances alone, with orchestra and with the Monahan Post Band; radio and television concerts.

**Morningside College Conservatory of Music**, Morningside Ave. Director: Robert Larson. Annual music festival; two-week choir tour in winter; one-week band tour in spring; faculty and student recitals.

**Siouxland Youth Symphony**, 402 Commerce Bldg. Auspices: Sioux City Symphony Orchestra Association and Junior League of Sioux City. Conductor: Leo Kucinski.

## Davenport

By INA WICKHAM

**Tri-City Symphony**, 2915 Middle Rd. Auspices: Tri-City Symphony Association. Conductor: Charles Gigante. President: George Neiley, Jr. Manager: Mrs. R. B. von Maur. Masonic Temple Auditorium, 3,000. Five pairs of subscription concerts; two series (eight) children's concerts; three pop concerts; one family concert. Soloists: Grant Johannsen, Nov. 2 and 3; Kenneth Smith, Dec. 14 and 15; all orchestra concert, Jan. 18 and 19; concert version of "Carmen", Feb. 15 and 16; William Primrose, March 15 and 16. Children's concerts, with Milt Okun, Oct. 21 and 22.

**Civic Music Association**, 2404 Pershing Ave. President: Henry Priester. Manager: Mrs. O. K. Iles. Orpheum Theatre, 2,500. Isaac Stern, Nov. 19; Paul Badura-Skoda, Jan. 14; Claramae Turner, Feb. 11; National Ballet of Canada, March 5; St. Louis Symphony, March 25.

**Friends of Chamber Music**, Whitaker Bldg. President: Mrs. Helen Edge. Conductor: William Henig-

baum. Marycrest College Auditorium, 250. Oct. 27, Nov. 24, Jan. 26, March 9, April 20.  
**G. LaVerne Flambo Series, 1319** Fifth Ave., Moline. President: G. LaVerne Flambo. Orpheum Theatre, 2,500. Wagner Opera Company, "Carmen", Oct. 23.

## Mt. Vernon, Iowa

By ROBERT CANTRICK

**Cornell College Conservatory of Music.** Director: Paul B. Beckhelm. College Chapel, 1,100. New appointments: P. A. Davison, assistant professor of voice and director of girls glee club, formerly of the University of Kansas.

Fifty-third annual performance of "Messiah" with the Cornell Oratorio Society and Symphony, directed by

Dr. Beckhelm, Dec. 15. Soloists: Myleen Merrill, Patricia Sage, Thomas Fitzpatrick, and Kay Graves.

Fifty-ninth annual May Music Festival, May 1, 2, 3, with Chicago Symphony under George Schick, Cornell Oratorio Society, and professional recitalists.

Lecture-recital series includes Rey de la Torre, Feb. 20. Faculty recital series: Charlotte Axt, Julian Bern, Earle Copes, P. A. Davison, and Anne Kish.

College choir director: Earle Copes. College band director: Robert Cantrick.

## Council Bluffs

**Pryor-Menz Concert Service, 316** Wickham Bldg. Directors: Phil Pryor and Cliff Menz.

## Tulsa, Okla.

By MAURICE DE VINNA

**Tulsa Philharmonic, 515 S. Main** St. Auspices-Tulsa Philharmonic Society. No permanent conductor this season. President: Burch Mayo. Manager: Winifred Gillette. Tulsa Municipal Theatre, 2,868. Ten subscription concerts; five Green Room talks on music sponsored by Tulsa Philharmonic Women's Association. Gala tenth season will feature seven guest conductors and eight soloists: Tibor Kozma, conductor and Lily Pons, Oct. 14; Robert Zeller, conductor and Gary Graffman, Oct. 28; Herbert Grossman, conductor and Carlos Salzedo, Nov. 11; Herbert Grossman, conductor and Claudio Arrau, Nov. 25; Vladimir Golschmann, conductor, Dec. 9; Mr. Golschmann and Nathan Milstein, Jan. 20; Hermann Herz, conductor and Gina Bachauer, Feb. 3; Hermann Herz, conductor and Igor Gorin, Feb. 17; Erich Leinsdorf, conductor and Claramae Turner, March 3; Pierre Monteux, conductor, March 17.

**Tulsa Opera, Inc., 1610 S. Boulder** Ave. Musical director: Kenneth Schuller. Stage director: Anthony Stivanello. Choreographer: Marguerite Bailey. President: Robert S. Kizley. Chairman of the board: Mrs. Maude Lorton Myers. Tulsa Municipal Theatre, 2,868. Scholarships for voice and dance students. Ballet and opera workshops. "Tosca" with Licia Albanese, Walter Cassel, Barry Morell, Lawrence Davidson, George Tallone, Nov. 7 and 9. "Lucia di Lammermoor", guest artists to be announced, March 27 and 29.

**Civic Music Association, 913 Petroleum Bldg.** President: J. Howard Engle. Executive secretary: Mrs. J. A. Mulholland. Tulsa Municipal Theatre, 2,868. Janine Charrat Ballet, Dec. 7; Jean Madeira, Jan. 8; Daniel Barenboim, Jan. 31; Cesare Valletti, Feb. 24; St. Louis Symphony, Vladimir Golschmann, conducting, March 4.

**Ballet Arts, Inc., 15 E. 21 St.** Artistic directors: Roman Jasinsky and Moscelyne Larkin. Business manager: Rosalie Talbott. Tulsa Municipal Theatre, 2,868. "Oklahoma Indian Ballerina Festival", with Maria Tallchief, Rosella Hightower, Yvonne Chouteau, Moscelyne Larkin, Andre Eglevsky, Roman Jasinsky and Miguel Terekhov, Oct. 18-19.

**Concerttime, 15 E. 21 St.** President, John G. Burke. Managing director: Rosalie Talbott. Philbrook Art Center Auditorium. Four Sunday afternoon chamber-music concerts in the round.

Three sponsor-evenings in private homes. Tulsa artists, Nov. 17; Lyric Art Quartet, Dec. 1; Griller Quartet (through a Coolidge Foundation grant), Jan. 26; Tulsa artists, Feb. 23.

**Celebrity Series, 1724 S. Madison** Ave. Executive Secretary: Mrs. William H. Elson, Jr. Miller Auditorium, Temple Israel, 650. Annual series of lectures, plays, and concerts. Teddy Wilson Jazz Ensemble, Nov. 16.

**University of Tulsa, Dean of School** of Music: Dr. Robert L. Briggs. Student Activities Building Ballroom, 600. Tyrrel Hall Auditorium, 150. Faculty recitals, student orchestra, band and chorus concerts. Opera workshop.

**Benedictine Heights College.** Head of Music Department: George Skapski. Monte Cassino Auditorium, 800. Berlioz's "Childhood of Christ", Dec. 15. Other choral concerts to be announced.

## London, Ont.

(Continued from page 275)

London Little Theatre. Manager: L. R. Smithson. Artistic director: Peter Dearing. Grand Theatre, 1,200. Opera Festival Company of Toronto, "Die Fledermaus", Conductor, Ettore Mazzoleni, Nov. 22; "The Merry Widow", Conductor, Ernesto Barbini, Nov. 23; National Ballet of Canada, Director, Celia Franca, February 3-8. Other events to be announced.

**Sunday Nine O'Clock Series.** Auspices: Student Council of University of Western Ontario. Chairman: Don Stravaky, 7 Thornton Ave. Convocation Hall, 600. Ron Collier Quintet with Beverly Foster, Oct. 20; Ray Dudley, Nov. 24; University Choir Carol Concert, directed by Alfred Rosé, Dec. 15; Lois Marshall, Jan. 19; London Civic Symphony with student soloists from Music Teachers College and Western Ontario Conservatory of Music, Feb. 2.

**London All-Girl Choir.** Director: Earle Terry. H. B. Beal Technical School Auditorium, 1,500. Festival of Christmas Music with ballet and guest artists, Dec. 11 and 12; CBC Television broadcast Dec. 21.

**Parsons-Poole Concert Series.** Auspices: War Memorial Children's Hospital Research Fund. Four concerts featuring Clifford Poole, Margaret Parsons-Poole and guest artists.

**London Singers.** Conductor: George Black. Blue Room at Waverley, 150. Three recitals of vocal and instrumental period music featuring local musicians.

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## Hartford Connecticut

By GEORGE W. STOWE

**Hartford Symphony**, 800 Main St. Auspices: Symphony Society of Greater Hartford. Conductor: Fritz Mahler. President: Edward N. Allen. Secretary: Mrs. Louis E. Molans. Bushnell Memorial, 3,200. Eight subscription concerts; four young peoples concerts. Soloists: Nathan Milstein, Nov. 20; Jennie Tourel, Dec. 11; Lya de Barbiere, Jan. 22; Myra Hess, Feb. 12; Michel Chauveton, March 5; Vera Zorina, Martial Singher, Hartford Symphony Chorale, April 16.

**Connecticut Opera Association**, 166 Capitol Ave. Executive Director: Frank Pandolfi. President: Rudolph C. Larson. Bushnell Memorial, 3,200. Four Operas: "Andrea Chenier," Nov. 12; "Faust," Feb. 8; "Aida," March 10; "La Bohème," April 18. Guest artists: Mario Del Monaco, Zinka Milanov, Cesare Bardelli, George London, Eva Likova, Eugene Conley, Antonietta Stella, Regina Resnick, Licia Albanese, Giuseppe Campora.

**Civic Music Association**, 166 Capitol Ave. President: Clifton M. Bockstoe. Yehudi Menuhin, Oct. 31; Boris Christoff, Nov. 13; Jacob Lateiner, Dec. 8; Ralph Hunter Chorale, Jan. 13; National Ballet of Canada, Feb. 13; Roberta Peters, March 6.

**Bushnell Symphony Series**, 166 Capitol Ave. Bushnell Memorial, 3,200. Florence Festival Orchestra, Oct. 14; Philadelphia Orchestra, Oct. 23; New York Philharmonic, Dec. 3; Boston Symphony, Jan. 14; Cleveland Orchestra, Feb. 6.

**Bushnell Chamber Music Course**, 166 Capitol Ave. Colonial Room. Budapest String Quartet, Nov. 18; Juilliard Quartet, Jan. 16; New York Woodwind Quintet, April 7.

**Hartt College of the University of Hartford**, 187 Broad St. Director: Moshe Paranov. Hartt Auditorium, 400. Four Promenade Concerts with Hartt College faculty and student performers. Other attractions to be announced.

**Hartford School of Music**, 834 Asylum Ave. Director: Clyde Keutzer. String Quartet Series, Town and County Club; Association Concert Series with Hartford School of Music.

**Hartford String Orchestra**, 9 White Rock Drive, Wilson. Conductor: Harold Berkley. President: Wilfred Fidler. Two concerts.

## Waterbury

**Waterbury Symphony**, 57 N. Main St. Conductor: Mario di Cecco. Manager: Sylvia Meyers. Three regular concerts, three young people's concerts, summer concerts. Soloists: John Corigliano; Miklos Schwalb; Symphony Chorale in Mozart's "Requiem".

## Bridgeport

**Connecticut Symphony**, 991 Broad St. Conductor: Jonal Perlea. Shakespeare American Festival Theatre, Stratford, 1,500. Five concerts: Oct. 25; Natalie Ryshna, Nov. 22; Florence Kopleff, Jan. 12; Tossy Spivakovsky, March 28; "Cosi fan Tutte" in concert form, April 18. Youth concerts, John Pennington, conductor and commentator, Jan. 25, Feb. 22, April 22.

**Stratford Community Concert Association**. President: Mrs. Walter E. Back, 35 Oakwood Ave., Stratford.



Bushnell Memorial Auditorium in Hartford

**American Shakespeare Festival Theatre**, 1,500. Herman Godes, Dec. 7; Mantovani and His New Music, Jan. 30; Virtuosi di Roma, March 8; De Paur Opera Gala, March 30.

## New Haven

By GORDON E. ARMSTRONG

For the first time in a decade, New Haven was without its Pop concerts in the Yale Bowl the past summer. Dwindling audiences in the last few years forced what it is hoped may be only a temporary halt to this outdoor series by the New Haven Symphony. However, the Starlight Festival of Chamber Music, which enjoyed its third successful season this year, attracted capacity audiences to the open-air courtyard of the Yale Art Gallery for its four summer programs.

**New Haven Symphony**, 70 College St. Auspices: Yale University. Conductor: Frank Brief. Manager: Harold Kendrick. Woolsey Hall, 2,695. Six subscription concerts; three youth concerts; fifteen high-school concerts. Subscription series soloists: Moura Lympny, Oct. 15; Robert Casadesu, Nov. 19; Joseph and Lillian Fuchs, Jan. 14; Myra Hess, Bruce and Rosalind Simonds, Feb. 21; Yi-Kwei Sze, March 11; Donald Currier, April 15.

## Fayetteville

**Fayetteville Community Concert Association**. President: George M. Tharel, c/o J. C. Penney Co. Secretary: Mrs. Clint Walden, 204 E. Davidson. University of Arkansas Men's Gymnasium, 2,500. Vronsky and Babin, Nov. 17; Dolores Wilson, Jan. 9; Dallas Symphony, with Eugene List, Feb. 27; George London, May 5.

**Fayetteville Symphony Society**. University of Arkansas Fine Arts Center. President: Mrs. Alfred Hathcock.

**University of Arkansas Department of Music**. Chairman: Bruce Benward. Fine Arts Center Concert Hall, 350. Faculty, student and guest recitals.

**Opera Workshop**. Director: Kenneth Ballenger. Fine Arts Center Concert Hall, University Theatre. Television appearances.

**Woodwind Ensemble**. Director: Roger Widder. Fine Arts Center Concert Hall, 350. Tours of Arkansas.

**Faculty Trio**: Marx Pales, Herbert Butler, William Gant. Fine Arts Center Concert Hall, 350. Tours of Arkansas and adjacent states.

**Woolsey Hall Concert Series**, 101 Orange St. Auspices: Yale University. Manager: Daggett M. Lee. Woolsey Hall, 2,695. Symphony Orchestra of the Florence Festival, Oct. 8; Boston Symphony, Nov. 12; Isaac Stern, Dec. 3; Artur Rubinstein, Jan. 7; Obernkirchen Children's Choir, Feb. 4; Boston Symphony, Feb. 11; Luboshutz, Nemenoff, and Goldovsky, March 4.

**Yale University School of Music**, 124 College St. Chamber Music Series. Sprague Memorial Hall, 726. Juilliard Quartet, Oct. 22; Phoenix Quartet, Nov. 5; Budapest Quartet, Nov. 21; Walden Quartet, Feb. 25; Koeckert Quartet, April 1.

**Connecticut Experimental Theatre**, 194 Orange St. Conductor and director: Francesco Riggio. Manager: Giorgio D'Andrea. Shubert Theatre, 1,680. Operatic concert, Dec. 8. Productions to be announced.

**Yale Glee Club**, 165 Elm St. Director: Fenno Heath. Woolsey Hall, 2,695. Some twenty concerts here and on tour, including joint appearances with Princeton Glee Club, at Princeton, Nov. 15; Harvard Glee Club, Nov. 22; Hunter College Choir, in New York, Dec. 7; Smith College Choir, with Yale University Orchestra, Carnegie Hall, April 20 (Brahms "Requiem"). Christmas tour, Dec. 17 to 23.

**University Glee Club**, P. O. Box 402. Director: Fenno Heath. President: Donald Eglee. Woolsey Hall, 2,695. Christmas concert, Dec. 10; spring concert, April 15.

**New Haven Chorale**, P. O. Box 1653. Director: Donald G. Loach. Sprague Hall, 726. Three concerts, dates to be announced.

**Women's Choral Society**, 22 Lake Pl. Conductor: Donald Shellhorn. President: Mrs. Helen Gammons. Sprague Memorial Hall, 726. Spring concert.

**Business and Professional Men's Orchestra**, 1040 Chapel St. Conductor: Harry Berman. President: Abraham Freeman. Several concerts, dates to be announced.

**Johnson Junior Symphony**, 5 West-erly Road, North Haven. Conductor: Peter Loro. Woolsey Hall, 2,695. Music Week concert.

**Starlight Festival of Chamber Music**, 7 Collett St., Hamden. Director: Julius Scheir. Manager: Isabel Linderman. Yale Music School Courtyard, 500. Four concerts, dates and guest artists to be announced.

## Arkansas

**Concert Band**. University Band Bldg. Director: Richard A. Worthington. Concerts in Fine Arts Center, Student Union, Men's Gymnasium. Rafael Mendez, guest, March.

**University of Arkansas-Fayetteville Symphony**. Conductor: Marx J. Pales. Fine Arts Center Concert Hall, 350. Melvin Ritter, May 15.

**Collegiate Singers**. Director: Richard Brothers. Fine Arts Center Concert Hall, 350; Men's Gymnasium, 2,500.

**Schola Cantorum**. Director: Richard Brothers. Fine Arts Center Concert Hall, 350.

## Little Rock, Ark.

By NELL COTNAM

**Little Rock Philharmonic Association**. President: Joseph Norton. Robinson Auditorium, 3,000. Conductor: Robert C. Rudolf. Sponsor: Little Rock Chamber of Commerce Cultural Affairs Committee, A. Walton Litz, chairman. Four subscription concerts: "Amahl and the Night Visitors" and "Nutchacker" ballet, Dec. 16; Jean Geis, pianist, Feb. 10; March 24; May 12. Other concerts including joint productions with local choral and dance groups and a children's concert.

**Community Concert Series**. President: James H. Penick. Robinson Auditorium, 3,000. American Ballet Theatre, Oct. 28; NBC Opera in "La Traviata", Nov. 5; Gary Graffman, Dec. 9; Minneapolis Symphony, March 3; Leonard Rose, April 30.

**Chamber Music Society**. President: Mrs. George F. Trapp. Woman's City Club, 150. Lyric Art Quartet of Houston; Margaret Fulton and Walter Hendl, Feb. 15; University of Arkansas music faculty, March; Leslie Parnas, April.

**Arkansas Opera Company**. Robinson Auditorium, 3,000. "Carmen", Oct. 26.

## Omaha, Neb.

By MARTIN W. BUSH

**Omaha Symphony**, 2218 Dodge St. Auspices: Omaha Symphony Orchestra Association. Conductor: Richard E. Duncan. President: Kermit Hansen. Manager: Cecil W. Slocum. Joslyn Art Museum Concert Hall, 1,200. Five pairs of subscription concerts. Soloists: Isaac Stern, Nov. 25-26; Heidi Krall and Jon Crain, Jan. 13-14; Ruth Slenczynska, March 10-11; Orchestral, Oct. 7-8; Feb. 10-11. Five free family concerts sponsored by Local 70, American Federation of Musicians. Ten youth concerts in public schools. Eight summer Pop concerts (Peony Park Royal Grove, 2,400).

**Tuesday Musical Club**, 680 N. 55th St. President: Sarah Lee Baird. Joslyn Art Museum Concert Hall, 1,200. The Master Singers, Nov. 13; Vronsky and Babin, Dec. 13; Eric Friedman, Jan. 9; Mildred Miller, Feb. 18; Rudolf Serkin, March 19.

**Morning Musicals**, 110 So. 49th St. Managing Director: Mrs. Howard Kennedy. Joslyn Art Museum Concert Hall, 1,200. Marjorie McClung, Oct. 10; Guy and Monique Fallot, Nov. 16; Edmond Karlsrud, Jan. 11; John Pennink, March 7.

**Joslyn Art Museum**, 2218 Dodge St. Director: Eugene S. Kingman. Joslyn Recital Hall, 325. Chamber music by Fine Arts Ensemble, Dec. 8, Feb. 23, April 27. Also free recitals by regional artists.

**Dick Walter Attractions**, 1512 Douglas St. Manager: Dick Walter. Civic Auditorium Music Hall, 2,600. "My Fair Lady", Sept. 2-7; Ballet Russe, Jan. 14. Civic Auditorium Arena, 6,800. Black Watch, Oct. 23.

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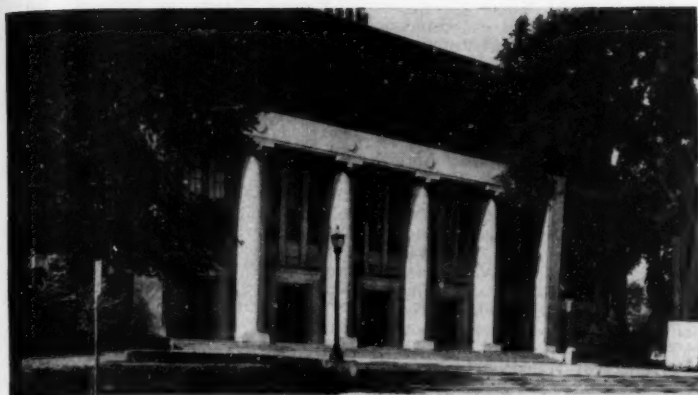
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## Ann Arbor

By HELEN MILLER CUTLER

The return of Gail Rector as new executive director of the University Musical Society is the major news here. The University School of Music is also undertaking a \$4,500,000 building to be completed by next year.

**University Musical Society**, University of Michigan. President: Charles A. Sink; executive director: Gail W. Rector. Hill Auditorium, 4,200. Choral Union Concert Series. Ten subscription concerts: Risé Stevens, Oct. 3; Boston Symphony, Oct. 17; Yehudi Menuhin, Oct. 29; Cleveland Orchestra, Nov. 10; William Warfield, Nov. 26; Detroit Symphony, Feb. 17; Obernkirchen Children's Choir, Feb. 25; Chicago Symphony, March 2; Myra Hess, March 8; Vienna on Parade, April 2.

Extra Concert Series: NBC Opera Company, Oct. 6; Florence Festival Orchestra, Oct. 24; Rudolf Serkin, Nov. 15; Vienna Choir Boys, Jan. 12; Mantovani and His New Music, March 11.

Annual performances of "Messiah" by Choral Union and Orchestra. Conductor: Lester McCoy. Soloists: Adele Addison, Eunice Alberts, Harold Haugh, Paul Matthen. Dec. 7 and 8. May Festival. Six Concerts, May 1, 2, 3, 4. Philadelphia Orchestra; soloists: Choral Union, with Lester McCoy, conductor and Thor Johnson, guest conductor; Festival Youth Chorus, Marguerite Hood, conductor.

Chamber Music Festival. Rackham Auditorium. Budapest String Quartet, Feb. 21, 22, 23.

**University School of Music**. Dean: Earl V. Moore; Assistant Dean: James B. Wallace. Concerts presented by organizations: Stanley Quartet, composed of Gilbert Ross, Gustave Rosseels, Oliver Edel, Robert Courte. Rackham Lecture Hall, Oct. 29, Dec. 3, March 4, April 1. Five concerts in Upper Peninsula, Nov. 6-12. Premiere of new commissioned works by Leon Kirchner and Rodolfo Halffter, April 19.

University Symphony and Opera Production, Josef Blatt, conductor; Harry Dunscombe, director, "Bartered Bride", August; "Gianni Schicchi", November; "Masked Ball", March; all in Lydia Mendelssohn Theatre. University Choir, Michigan Singers and other campus choral groups, Maynard Klein, director; Mendelssohn's "Elijah", Choir and Orchestra, March.

Recitals by resident soloists: Frances Greer, Eugene Bossart, Richard Miller, Chase Baromeo, Joseph Brinkman, Louise E. Cuyler, Robert

Noehren, Harold Haugh, Robert Courte, Ava Comin Case and others.

Guests of the 1957-58 season include Madrigal Choir of University of Münster, Germany, Mrs. Herma Reuter, director; Eberhart Preussner, Director of the Mozarteum, Salzburg.

Second season of Community Concerts in Upper Peninsula includes Crystal Falls, Newberry, Sault Ste. Marie, Houghton, Hancock and Ironwood.

## Flint

**St. Cecilia Society Community Concert Association**. President: Mrs. Roy MacArthur, 2930 Circle Dr. Secretary and treasurer: Mrs. Raymond Williams, 231 W. Taylor. Palace Theatre, 1,400. Grant Johannesen, Nov. 6; Maureen Forrester, Dec. 10; Virtuosi di Roma, Feb. 5; De Paur Opera Gala, March 25.

**Flint Community Music Association**, Oak Grove Campus. Executive and music organizer: Raymond Gerkowski.

**Flint Symphony**, Oak Grove Campus. Auspices: Flint Community Music Association, Women's Association for the Flint Symphony. Conductor: Raymond Gerkowski. President: Daniel R. Teare. Central High School Auditorium, 1,000. Four regular concerts, "Messiah", and one children's concert. Jean Craig, Oct. 15; Leonore LaRiviere Neal, Nov. 26; Julian Olevsky, Feb. 11; Jorge Bolet, April 8.

**Flint Community Chorus**. Director: W. Paul Converso. President: Mrs. Paul Taekens. I. M. A. Auditorium, 6,000, and Central High School Auditorium, 1,000.

## Saginaw

**Saginaw Civic Symphony**, Civic Music Library, Waterworks Bldg. Conductor: Josef Cherniavsky. President: Samuel Ellis. Manager: Robert Klepinger. City Auditorium, 2,500. Five subscription concerts; two children's concerts; eight pop concerts in the park in the summer. Soloists: James Wolfe, Oct. 20; Elliot Magaziner, Dec. 3; Hoté Casella, Feb. 9; William McGrath and Marjorie McClung, March 18; pop concert, May 6.

**Saginaw Community Concert Association**, 415 Hayden St. Secretary: Mrs. R. M. Kempton. NBC Opera in "Marriage of Figaro", Oct. 7; Leontyne Price, Jan. 8; American Ballet Theatre, Feb. 18; Minneapolis Symphony, March 12.

## Lansing

By ETHELYN SEXTON

The Lansing Symphony continues free concerts for adults Sunday afternoons in co-operation with the adult education department of the Lansing public schools. Two open-air concerts, an innovation, were given in July on the lawn of the State Capitol. Byron Autrey, trumpeter, and Teresita Riley-Murphy, soprano, were soloists.

**Lansing Symphony**. Auspices: Lansing Symphony Association. Conductor: Romeo Tata. President: Mrs. Leonard Mayhew. J. W. Sexton Auditorium, 2,575. David Machtel Choral, Feb. 17; Lenora Witter (Olds Engineering Building auditorium, sponsored by Oldsmobile), March 18; two children's concerts, April 23 and 24, J. W. Knapp Company, sponsor. Mrs. Witter, Nov. 3; Lansing Choral Union, Dec. 15.

**Choral Union**, newly-organized community chorus. Auspices: Civic representation from Junior Chamber of Commerce, local chapter, American Federation of Musicians and Symphony Association. Directors: S.

Earle Trudgen and Dr. Cyril Barker. First appearance: Lansing Symphony program, Dec. 13.

**Orpheus Club**. Men's choral ensemble. Conductor: Paul Eickmeyer. President: John J. Roetman.

**Concert Series**. (serving large southern Michigan area). Sponsored by Michigan State University. Manager: Dr. Wilson Paul. MSU Auditorium, 4,000. DePaur Opera Gala, Jan. 11; Artur Rubinstein, Jan. 22; National Ballet of Canada, Feb. 4 and 5; Boston Pops, Feb. 25; Original Don Cossack Chorus, Feb. 26; Royal Danish Ballet, Oct. 9; Black Watch Band, Oct. 10; Mattiwilda Dobbs, Oct. 21; Robert and Gaby Casadesus, Oct. 30; New York City Opera Company, Nov. 25 and 26; Anna Russell, Dec. 5.

**Artist Series**. Sponsor: Michigan State University Music Department. Manager: Dr. Owen Reed. MSU Music Auditorium, 625. Vienna Octet, Jan. 15; Carl Weinrich (in People's Church with Lansing Guild of Organists, co-sponsor), Feb. 15; Seymour Lipkin, April 29; Eger Players, Oct. 22. Limited subscription.

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The name of the writer cannot be given for his letter is marked "Not for publication", but the letter will be gladly shown privately to anybody who would like to see it.



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By FRANK H. NELSON

**Milwaukee Pops Orchestra**, 925 N. Jackson St. Auspices: Milwaukee Pops Orchestra, Inc. Nine popular adult concerts, five teen-age concerts, and three children's concerts. Civic Auditorium, 6,000; and other halls to be announced. President: S. Lloyd Nemeyer; secretary: John Barns, III. Guest conductors: Arthur Fiedler, Nov. 14, 15, 20, 27, 29; Ralph Hermann, Dec. 19, 21, 22, 31; Alfredo Antonini, Jan. 9, 11, 17; Edward Zielinski, Jan. 25; Alexander Smallens, Jan. 30. Guest artists: Jesus Maria Sanroma, Nov. 14; David Montague, Nov. 20; Christina Cardillo, Nov. 27; Ralph Votapek, Dec. 5; Robert Merrill, and Josephine Busacchi, Dec. 19; Josef Traxel, Jan. 9; Elaine Malbin, Jan. 30; and American Music Hall featuring Broadway stars, Dec. 31. A special all German program with the Milwaukee Maennerchoere and a guest star from Germany is also planned.

**Chicago Symphony**, 144 E. Wells St. Auspices: Milwaukee Orchestral Association. President: G. Kenneth Viall. Secretary: Mrs. Harold E. Smith. Manager: Myra Peache. Pabst Theatre, 1,620. Ten subscription concerts. Conductor: Fritz Reiner. Guest conductors: Samuel Antek, Nov. 18, Dec. 2, Feb. 17; Leopold Stokowski, Jan. 6, Carlo Maria Giulini, Jan. 20; 3. Guest soloists: Maureen Forrester, Camilla Wicks, Dec. 2; Byron Janis, Jan. 20; Leon Fleisher, Feb. 17; Geza Anda, March 17.

**Civic Concert Association**, 1612 N. 60th St. Auspices: Civic Concert Association. President: Carter Wells. Secretary: Mrs. Nels Christopherson. Garfield Theatre, 1,966. Five subscription concerts. Jean Madeira, Nov. 11; the Rabinoffs, Dec. 4; Minneapolis Symphony, March 13; National Ballet of Canada, and Cavalcade of Song, dates to be announced.

**Arlon Musical Club**, War Memorial Bldg. President: Lorenz W. Heise. Secretary: Janet Grob. Civic Music Auditorium, 3,500. Six subscription concerts. NBC opera, "La Traviata", Oct. 11; Grant Johannesen, Nov. 12; "Messiah", Dec. 1; Nathan Milstein, Dec. 11; National Symphony, March 1; Spring Oratorio, April 27.

**North Shore Community Concert Association**. President: Carl Glysten. Secretary: Mrs. James Moriarty, 1701 E. Capitol Dr. Shorewood High School Auditorium, 1,201. Liebling Mastersingers, Oct. 21; Philippe Entremont, Nov. 9; Donald Gramm, Jan. 8; Dorothy Wareskjold, Feb. 6; Mantovani and His New Music, March 3.

**Wauwatosa Community Concert Association**. President: Mrs. Harding Van Schaak. Secretary: Verna Van Uxem, 518 N. 64th St., Wauwatosa. Wauwatosa High School Auditorium, 1,400. Five subscription concerts. Louis Kentner, Oct. 2; The Symphony Orchestra of the Florence Festival, Oct. 29; Zvi Zeitlin, Dec. 9; Lorenzo Alvary, March 23; Roger Wagner Chorale, April 22.

**Music Under the Stars Concerts**. Auspices: Milwaukee County Park Commission, 901 N. 9th St. Manager: Howard Gregg. Musical Director: John Anello. Blatz Temple of Music, Washington Park, 13,000. Six summer concerts in July and August. Guest artists and dates to be announced.

**Pabst Theatre**, 144 E. Wells St. Manager: Myra Peache. Pabst Theatre, 1,620. American Ballet Theatre,

Oct. 10, 11, 12; Eileen Farrell, Oct. 23; "Carmina Burana", Nov. 6; Ballet Russe de Monte Carlo, Nov. 21, 22, 23, 24; Charles L. Wagner Opera Company, "Carmen", Nov. 29; "La Traviata", Nov. 30; Lutheran A Cappella Choir, Dec. 1; Lutheran Symphonic Band, Richard Koebner, conductor, Jan. 12; Jose Greco and Company, Feb. 8; Sweet Adelines, April 19; Andres Segovia, April 25; Milwaukee A Cappella Choristers, April 30; and Theatre Guild productions.

**Florentine Opera Company**. President: Edwin B. Bartlett, Jr. Secretary: Anita Krueger. Conductor and director: John Anello, 2004 E. Edgewood Ave. Pabst Theatre, 1,620. Three operas with guest stars. "Rigoletto", Oct. 5, 6; "La Bohème", Jan. 4, 5; "La Tosca", March 28, 29.

**Summer Evenings of Music**. Auspices: University of Wisconsin-Milwaukee. Director: Milton H. Rusch, 3203 N. Downer Ave. Marietta House or Student Union, 400-500. Five subscription concerts with New York Woodwind Quintet, the Fine Arts String Quartet, and assisting artists to be announced. Concerts scheduled for July and August, 1958.

**Ray Mitchell Attractions**, 634 N. 3rd St. Milwaukee Auditorium, 6,000. Jazz at the Philharmonic, Sept. 28; Black Watch Band, Oct. 25; and others.

**Miscellaneous**: Carmen Amaya and Dancers, Oct. 20; Oriental Theatre, 1,200. United States Marine Band, Nov. 6; Civic Auditorium, 6,000. Grand Ole Opry, Nov. 17, Civic Auditorium, 6,000. Milwaukee Light Opera Co., "Carousel", Nov. 1, 2, 3; "The Mikado", Feb. 14, 15, 16; "Oklahoma", May 23, 24, 25.

**Civic Orchestra**. Auspices: Civic Music Association, 1,630 E. Royal Pl. Conductor: Milton H. Rusch. Vocational School Auditorium, 2,500. March 4, May 6.

**Civic Symphonic Band**. Conductor: Richard Koebner. Joint Anniversary Concert, Dec. 4; Civic Symphonic Band, Joseph E. Skornicka, conductor, March 20; May 15.

## LaCrosse

By NORRIS PINE

**LaCrosse Symphony**, P. O. Box 623. Auspices: LaCrosse Symphony Association. Conductor: Peter Michaelson. President: Russell Huber. Secretary: Mrs. Donald Reed. Vocational School Auditorium, 1,120. Three subscription concerts, one tentative benefit concert. Philippe Entremont, Nov. 11; Jon Crain, Feb. 20; Rosina Da Rimini, April 23.

**Community Concert Association**, P.O. Box 630. President: Emerson Wulling. Secretary: Harmer Root. Vocational School Auditorium. Zvi Zeitlin, Nov. 6; Oberkirchen Children's Choir, Feb. 27; Minneapolis Symphony, April 21.

**LaCrosse Concert Band**, 1428 Madison Street. Auspices: Joint auspices of American Federation of Musicians, James C. Petrillo, President, and Music Performance Trust Funds, Samuel R. Rosenbaum, Trustee. Conductor: D. R. Wartinbee. President: Irving Peshak. Twenty-four summer concerts in LaCrosse and adjacent communities, several of these in various hospitals. Programs, soloists, and dates to be announced later in the season.

**LaCrosse Civic Choir**, 600 Vine St. Auspices: LaCrosse Vocational and Adult School, John Coleman, director.

Conductor: Elvin Saterbak. Secretary: Mrs. E. Saterbak. Accompanist: Mrs. Clayton Burkhardt. Annual spring concert.

## Madison

**University of Wisconsin Union Theatre**. Director: Fannie T. Taylor. Union Theatre, 1,300. Louis Armstrong, Sept. 26; NBC Opera Company, Oct. 19; Pete Seeger, Oct. 23; I Solisti Di Zagreb, Nov. 5, 6; Elisabeth Schwarzkopf, Nov. 22, 23; Cesare Siepi, Jan. 16, 17; Gary Graffman, Feb. 13, 15; Minneapolis Symphony, March 16; Andres Segovia, April 22, 23.

**University of Wisconsin School of Music**. Chairman: S. T. Burns. Music Hall, 600. Concerts by faculty, students, Pro Arte Quartet of the University, University Chorus, Women's Chorus, Men's Glee Club, A Cappella Choir, Symphony Orchestra, Concert Band, and Sigma Alpha Iota. Midwinter Music Clinic, Jan. 12 through 14.

**Madison Civic Music Association**, 211 N. Carroll St. Musical Director: Walter Heermann. Scanlan Hall, 350. Civic Symphony, Oct. 27, Nov. 26; Civic Chorus and Civic Symphony, Dec. 22, Feb. 23; Madison municipal band, director, Charles Faulhaber, Jan. 19; Civic Symphony and Dance Guild, April 27.

**Philharmonic Chorus**. Director: Bernhardt H. Westlund, Music Department, Milton College. Appearance with Madison String Sinfonia, Dec. 5.

## Waukesha

By FRANK H. NELSON

**Waukesha Symphony**, P. O. Box 531. Auspices: Waukesha Symphony, Inc. Conductor: Milton Weber. Manager: William Sloane. High School Auditorium, 800. Five subscription concerts, and one Milwaukee concert. "Carmina Burana" with guest soloists: Grace Trestor and Morley Meredith, Nov. 6, 7. Guest artists: Richard Koebner, Dec. 3; Marlene Linzmeyer, Feb. 25; April 22, premiere of American compositions; May 20, A Cappella Chorus.

## Ottawa, Ont.

By LAURETTA THISTLE

**Ottawa Philharmonic**, P. O. Box 3831. Conductor: Thomas Mayer. Business manager: Fred A. McGregor. Capitol Theatre, 2,300. Five subscription concerts in Capitol by full orchestra; 18 Trans-Canada broadcasts by 36-member "nucleus" group of full-time professionals; eight school concerts by "nucleus" group; five out-of-town concerts (including afternoon school concerts). Soloists for subscription concerts: orchestral, Nov. 18; Philippe Entremont, Dec. 9; Alfredo Campoli; Jan. 20; Leon Fleisher, Feb. 13; Lois Marshall, March 27.

**Tremblay Concert Series**, 464 Athlone Ave. Manager: Antonio Tremblay. Capitol Theatre, 2,300. Subscription series: Eileen Farrell, Oct. 16; Detroit Symphony, Nov. 5; Vienna Choir Boys, Dec. 16; Rudolf Firkusny, Jan. 13; Michael Rabin, Feb. 17; Jussi Bjoerling, March 12; Glenn Gould, April 3. Outside series: Black Watch Pipers, Dancers and Band (in Auditorium, 6,000), Sept. 25; Dancers of Bali, Nov. 28; Mantovani and His New Music, March 20; Vienna on Parade, April 21.

**Capitol Theatre**, 90 Bank St. Manager: Ray Tubman. Carmen Amaya, Oct. 2; Jean-Leon Destine, Oct. 23; National Ballet of Canada, Nov. 12 and 13; Toronto Opera Association, Dec. 2 and 3 ("Die Fledermaus" and "The Merry Widow").

**Morning Music Club**, P. O. Box 250. President: Mrs. H. O. McCurry, Kingsmere, Que. Secretary: Mrs. E. J. Duguay, 61 Cartier St. Glebe Collegiate, 1,150. Five evening subscription concerts: Saldenberg Chamber Players, Oct. 28; Eugene Goossens and Denis Matthews, Nov. 25; Ilona Kombrink, Jan. 6; Netherlands Quartet, Feb. 3; Ruth Slenczynska, March 24.

**Carleton Chamber Concerts**, Carleton University. University Library, 500. Three evening concerts. Alfred Deller and Desmond Dupre, Nov. 30; Rowland Pack Ensemble, Jan. 18; New Art Wind Quintet, March 1.

**Ottawa Choral Society**. Conductor: Dr. Frederick Karam, 150 Carling Ave. President: Lester C. Randall. Glebe Collegiate, 1,150. Three concerts. Soloists: Helen Boatwright, Mona Harrison, Ralph Blake, Jack Cook and Aurele Lecompte, Nov. 14; Gwendolyn Geddes, Irene Byatt, William Dupree and James Milligan, Dec. 18; Ilona Kombrink, Freda Blain, Margaret Tobias and Herbert Beattie, April 17.

**Les Jeunesses Musicales**, c/o Le Droit. President: Marcel Gingras. Academic Hall, 500. Four concerts: Hyman Bress, Nov. 15; Karl Engel, Dec. 6; Eldon Lehman, March 7; L'Opéra de Poche, April 11.

## Louisville, Ky.

By WILLIAM MOOTZ

The Louisville Orchestra this season enters its tenth consecutive year of presenting a newly commissioned work at each of its subscription concerts. New compositions by Sir Arthur Bliss, Halsey Stevens, Colin McPhee, Herbert Elwell, Klaus Egge, and Henry Cowell will be heard.

The Louisville Philharmonic Society will also present another in its series of commissioned operas in the spring. It will be "The Holy Devil" by Nicolas Nabokov. The work will be staged and conducted by Montz Bomhard, director of the Kentucky Opera Association.

**Louisville Orchestra**, 830 S. Fourth St. Auspices: Louisville Philharmonic Society. Conductor: Robert Whitney. President: Norman Isaacs. Manager: Richard Wangerin. Columbia Auditorium, 1,080. Twelve subscription concerts; four pop concerts; eight children's concerts; four high school concerts. Subscription series soloists: Guiomar Novaes, Oct. 20 and 21; Carlos Salzedo, Nov. 20 and 21; Benno Moiseiwitsch, Jan. 15 and 16; Sidney Harth, Feb. 5 and 6; Irmgard Seefried, March 26 and 27.

**Community Concert Association**, 620 S. Fourth St. Memorial Auditorium, 1,750. Theodor Uppman, Nov. 8; Paul Badura-Skoda, Jan. 23; American Ballet Theatre, Feb. 10; Hilde Gueden, Feb. 22; Minneapolis Symphony, March 7.

**Chamber Music Society**. Secretary: Fanny Brandeis. Playhouse, 420. Alfred Deller Trio, Oct. 19; Barylli String Quartet, Nov. 16; Albeneri Trio, Feb. 15; Budapest String Quartet, March 1.

**Kentucky Opera Association**. Director: Moritz Bomhard. Columbia Auditorium, 1,080. "La Traviata", Oct. 31 and Nov. 1; "Don Giovanni", Dec. 5 and 6; "Die Fledermaus", Feb. 20 and 21.

## Lincoln, Neb.

By LOUIS C. TRZCINSKI

The new multi-purpose Pershing Auditorium can accommodate a highly diversified variety of activities. The fixed seating capacity surrounding the main auditorium is 4,570. With the use of chairs and risers designed to be set up on the flat floor of the main section, the seating capacity can be increased to 8,000. The auditorium is equipped with excellent stage facilities, sound and lighting systems, dressing rooms in the wings, and a phone cueing system. The auditorium manager is Don Jewell, former manager of the Shrine Auditorium in Billings, Mont.

**University of Nebraska, School of Fine Arts.** Chairman, department of music: David Foltz. University Coliseum; University Student Union Ballroom; Howell Theatre. University Orchestra, conductor: Emanuel Wishnow. Three concerts: Abba Bogin, soloist, Nov. 24, "Messiah", Dec. 15; "The Old Maid and the Thief", Leon Lishner and Earl Jenkins, directors, Feb. 5-8; "Persephone", David Foltz, conductor, May 11.

Other events: Choral concerts by University Singers; Madrigal Singers, Christmas broadcast and spring tour, David Foltz, conductor; Varsity Male Glee Club, Dale Ganz, conductor; Symphonic Band, Donald Lentz, conductor; professional music sorority and fraternity concerts; faculty and student recitals.

Student Union Artist Series: Fine Arts Ensemble, Emanuel Wishnow, director, three concerts.

**Community Concerts Association.** President: Nate Holman. Secretary: Mrs. Patricia P. Zimmer. Pershing Municipal Auditorium, 7,620. NBC Opera "La Traviata", Oct. 13; American Ballet Theatre, Nov. 13; Varel et Bailly, Feb. 23; Obernkirchen Children's Choir, March 17.

**Lincoln Symphony, Stuart Theatre.** Auspices: Lincoln Symphony Association. Conductor: Leo Kopp. President: Marguerite Klinker. Manager: D. A. Lieneman, Stuart Bldg. Six regular concerts; four children's concerts. Soloists: Camilla Wicks, Nov. 12; Johnny Johnson, Dec. 10; Roberta Peters, Jan. 21; audition winners, Feb. 18; Andres Segovia, March 18; Rudolf Firkusny, April 22.

**Nebraska Wesleyan University.** Chairman, department of music: Oscar Bennett. Plainsman Theatre; C. C. White Auditorium. "Pagliacci" and "Gianni Schicchi", Nov. 20-24; "Messiah", April. Other events: Orchestra, choral and band concerts and tours.

**Union College.** Chairman, department of music: J. Wesley Rhodes. Engle Hall; College Auditorium. Guy and Monique Fallot, Nov. 16; Serenaders Quartet, Jan. 18. Concerts by Union College Chorus, Orchestra and Band; Spring festival, May; faculty and student recitals.

## Wichita, Kan.

By DONNA MERRIMAN

**Wichita Symphony, 105 West 2nd.** Auspices: Wichita Symphony Society, Inc. Conductor: James Robertson. President: Uel Ramey. Manager: Henry Peltier. Wichita High School East Auditorium, 2,300. Six pairs of subscription concerts; eight children's concerts; three Pop-Hop concerts for teenagers; out of town concert with Naftzger Young Artists Audition winner as soloist (auditions administered by Symphony Society). Soloists: Camilla Wicks, Oct. 27, 28; Orchestra,

Nov. 17, 18; Lucine Amara, Jan. 5, 6; John Browning, Jan. 26, 27; "La Traviata", Feb. 23, 24; Pierre Montoux, March 23, 24. The Wichita Symphony Society sponsors two youth symphonies; Senior Orchestra, James Robertson, conductor; Junior Orchestra, Eldon Lipp, conductor. Concert March 2.

**Civic Music Association.** President: Frazier Bailey. Secretary: Mrs. John Moore. Wichita High School East Auditorium, 2,300. Calvalcade of Song, Ralph Hunter, conductor, Oct. 24; Grant Johannesen, Nov. 19; Gabriel Banat, Dec. 2; Jean Madeira, Jan. 12; Cesare Valletti, Feb. 25; St. Louis Symphony, March 5.

**University of Wichita, School of Music.** Dean: Walter J. Duerksen. University Auditorium, 1,500; Fine Arts Center Concert Hall, 600. Concerts during current school year presented by the following university groups: University Symphony, James P. Robertson, conductor; A Cappella Choir, Dr. Arthur Westbrook, director; Men's Glee Club, Jack Anderson, director; Women's Glee Club, Charles Stephenson, director; Concert Band, James Kerr, conductor; Wind Symphonette, James Kerr, conductor; Brass Choir Robert Van Nuys, conductor; Percussion Ensemble, Robert Buggert, conductor.

**Opera Workshop,** Robert Minser, director. "The Bartered Bride", Nov. 21, 22, 23. Faculty Artist Series. Directors Clinics.

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**Friends University, School of Music.** Director: Fred Mayer. Alumni Auditorium, 812. Symphonic Choir, Fred Mayer, director. Annual Bach Festival, with Heinrich Fleischer, Dec. 6; "Christmas Oratorio" with orchestra and soloists: Audrey Lokey, Vivian Fleming, Farrold Stephens, Leslie Breidenhal, Dec. 8. Two home concerts; annual tour March 9 to 15.

**Elizabethan Singers,** Leslie Breidenhal, director. University Band, Instrumental Ensembles, Robert Thayer, conductor. Faculty and student recitals.

**Wichita Choral Society.** Auspices: Wichita Choral Society, Inc. Director: Arthur Westbrook. President: R. R. Dirks. Wichita Forum, 4,000. "Messiah" (400 voices with members of Wichita Symphony), Dec. 1. Second oratorio in April.

**Saturday Afternoon Musical Club.** President: Mrs. Van E. Fiser. Secretary: Mrs. George Springer. Denise Morand, Oct. 17; North High Singers and Girls Ensemble, Nov. 14; Edmond Karlsrud, Jan. 16; Scholarship Winners Recital, Feb. 13; John Pennink, March 20; New Art Wind Quintet, April 24.

**Wichita Area Piano Teachers League.** President: Constance Moore. Wichita University Field House, 10,000. Piano Festival, Nov. 2; Director: Robert Buggert.

## Trenton, N. J.

**Trenton Symphony, 234 E. State St.** Auspices: Trenton Symphony Association. Conductor: Guglielmo Sabatini. President: Joseph D'Annunzio. Manager: Emily Okun. War Memorial Auditorium, 1,926. Six subscription concerts. Soloists: Anton Kuerti, and Susan Fisher, Nov. 12; Hershel Gorodetsky, Dec. 10; Maria Madrisotti, Jan. 14; Shirlee Emmons, William McGrath, and Amedeo Fagioli, Feb. 18; Anshel Brusilow and Marshall Glatzer, March 18; Marjorie McClung, William McGrath, and Amedeo Fagioli, April 22.

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## Wheeling, W. Va.

By MONTANA X. MENARD

To promote the encouragement of active participation in music-making by more and more individuals throughout the Ohio Valley, Oglebay Institute has organized a Music Committee to expand the field of community music. The first scheduled event was a Choral Clinic, held in the Pine room of Oglebay Park on Nov. 16.

For the first time this past summer, five concerts of chamber music were presented in the quadrangle of Oglebay Park, with Wheeling musicians participating. This Friday evening series was free, sponsored by the Music Performance Trust Fund.

The Junior League of Wheeling has inaugurated a television music-appreciation program on Saturday mornings over Station WTRF. Henry Mazer is program host and commentator.

The Civic Oratorio Society celebrates its 35th consecutive year under the direction of its founder, Mrs. Anna Hilton Power.

**Wheeling Symphony**, 2227 Chapline St. Auspices: Wheeling Symphony Society, Inc. Conductor: Henry Mazer. President and manager: Forrest H. Kirkpatrick. Secretary: Mrs. David A. McKee. Virginia Theatre, 1,500. Five pairs of subscription concerts, five summer "Music Under the Stars" concerts. Subscription series soloists: Rudolf Firkusny, Nov. 20 and 21; Samuel Thaviv and Theodore Saltzman, Jan. 8 and 9; Jerome Hines, Feb. 5 and 6; Edward Hausman, April 23 and 24.

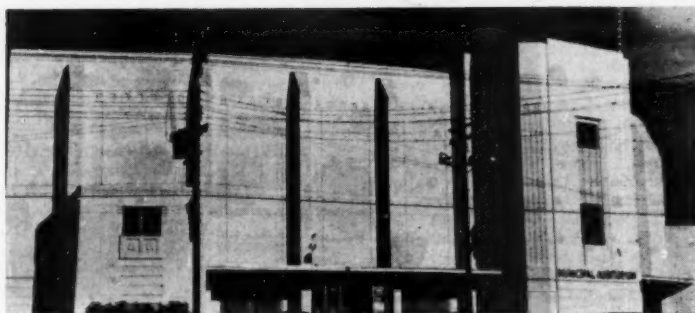
**Wheeling Training Symphony**, 2227 Chapline St. Auspices: Woman's Auxiliary of Wheeling Symphony Society, Inc. Conductors: Emil Holz and Robert Martin. President: Forrest H. Kirkpatrick. Manager: Mrs. D. A. MacGregor. Clay Junior High School Auditorium, 700. Two concerts: Dec. 16 and May 16.

**Wheeling Youth Symphony**, 25 Bae Mar Place. Auspices: Parents of members and Friends of Young Musicians of Ohio Valley. Conductor: Stefano R. Ceo. President: Frederick Terry. Manager: Clara Ceo. Pine-room, Oglebay Park, 650. Two summer concerts, June 16 and 23. Soloist: Lois Wollman.

**Frazier Memorial Civic Association**, 111 Elm St. President and manager: Carl H. Ritter. Secretary: Mrs. Ann McClure. Virginia Theatre, 1,500. Four subscription concerts. Benno and Sylvia Rabinof, Dec. 8; Rosina da Rimini, Jan. 23; Josette and Yvette Roman, Feb. 25; Saint Louis Sinfonietta, April 18.

**Fine Arts Guild of Wheeling**, P. O. Box 49. Auspices: Catholic Diocese of Wheeling. President: George Welsh. Manager: Clara Ceo and Norman Sydnor. Virginia Theatre, 1,500. Three subscription concerts. Joseph Ceo and Shaken Vartenissian, Nov. 3; The Little Gaelic Singers of County Derry, Ireland, Feb. 9; Eugene List and the Knickerbocker Players in a Concerto Festival, April 15.

**Oglebay Institute**, Oglebay Park. President: Henry S. Schrader. Executive Director: Edwin M. Steckel. Oglebay Park Amphitheatre, 3,000. Eight subscription concerts: The Duquesne University Tamburitans, July 9; Stan Freeman, July 16; Theodor Uppman, July 23; Hal Holbrook, July 30; Elaine Malbin, Aug. 6; Ted Bumiller, Aug. 13; Ruth Schoeni and Jean Deis, Aug. 20; Oglebay Institute Opera Workshop's production of "La Bohème" directed by Boris Goldovsky



Municipal Auditorium in Charleston, W. Va.

and Leonard Treash, Aug. 27. One extra free concert: Community Music Night, July 2.

**Oglebay Singers**, 55 Pleasant Drive. Auspices: Oglebay Institute. Conductor: Jack Randolph. Executive Committee: Chairman, Mrs. Alice Foulk; Miriam Fryer, Joseph Slater, Robert Thomas. Six scheduled concerts. Appearances on: music series of Salem College, Salem, W. Va., Oct. 3; annual New Martinsville, W. Va. Christmas concert, Dec. 1; annual Christmas concert of Oglebay Institute in the Oglebay Pineroom in December; National Music Week concert in May; two oratorio programs in conjunction with summer Oglebay Institute Vesper Services in the Amphitheatre.

**Thursday Music Club**, 16 Maple Avenue. President: Mrs. George Zeppos. Secretary: Mrs. Walter C. Teater. YWCA Auditorium, 200. Eight concerts. Anne Grimes, Oct. 3; Jean Deis, Nov. 7; Thursday Music Club Chorus, Dec. 5; Linda Snedden and Roger Drinkall, Jan. 2; Thursday Music Club Study Group, Elizabeth Nance, Chairman, Feb. 6; Glenn Schnittke, March 6; Mr. and Mrs. Wilbur Schnitker, April 3; Winners of Young Musician Auditions, May 1.

**Woman's Auxiliary to the Wheeling Symphony Society**, 2227 Chapline St. Auspices: Wheeling Symphony Society, Inc. President: Mrs. David Poor. Secretary: Mrs. Robert McCommon. St. Matthew's Episcopal Parish House, 300. Sponsors annual Symphony of Fashion Style Show in Sept. and preve luncheons preceding Wheeling Symphony programs with guest artists as honored luncheon guests. Guests: Rudolf Firkusny, Nov. 21; Samuel Thaviv and Theodore Saltzman, Jan. 9; Jerome Hines, Feb. 6; Edward Hausman, April 24. Other meetings: March 26, May 8; annual dance, Oglebay Pineroom, April 19.

**Civic Oratorio Society**, 129 N. 21 St. Conductor: Anna Hilton Power. President: J. H. Delbrugge. Fourth Street Methodist Church, 1,200 and Oglebay Amphitheatre, 3,000. Three concerts with soloists: Dec. date to be announced, a Lenten Concert, and a Sunday in June to be announced later.

**Woman's Club of Wheeling**, 7 Oak Park Ave. President: Mrs. Vernon Cornell. Chairman of fine arts: Mrs. J. E. Spargo, Jr. Colonnade Room, McLure Hotel, 450. Soloists: Miriam Marmein, Oct. 18; The Golden Curtain Quartet, Oct. 25; Richard Leibert, Nov. 18.

## Charleston, W. Va.

By BAYARD F. ENNIS

Charleston Ballet, organized only last season, now ranks as the city's most enterprising cultural group, and opened the current season with a program that featured three new ballets. Choreography for all the ballets was by Andre Van Damme,

artistic director and former leading dancer of the Brussels Opera.

**Charleston Ballet**, 808½ Quarrier St., P.O. Box 404. President: Mrs. Joseph Turner. Director: Andre Van Damme. Municipal Auditorium, 3,500. Fall and spring concerts. Didi Bourne, guest artist, Oct. 1.

**Charleston Symphony**, 1104 Quarrier St. Conductor: Geoffrey Hobday. President: Robert E. Witschey. Office Manager: Mrs. Frances R. Hoffman. Municipal Auditorium, 3,500. Six subscription concerts, one student concert, one out-of-town concert. Soloists: Robert Snyder, Oct. 15; Elmer White, Feb. 25; state contest winners, April 22.

**Community Music Association**, P.O. Box 1228. President: Mrs. T. A. Kay. Secretary: Helen C. Flesham. Municipal Auditorium, 3,500. Orchestra of the Florence Festival, Oct. 22; NBC Opera Co., Nov. 23; Risé Stevens, Jan. 22; Grant Johannesen, March 25; Chanticleers, April 8.

**Charleston Chamber Music Players**, P.O. Box 575. President: Dr. Walter Putschar. Executive Secretary: Mrs. Peter Godfrey. United Fuel Gas Co. Auditorium, 450. La Salle Quartet, Oct. 12; I Solisti di Zagreb, Dec. 7; Irene Schreier, Jan. 8; Amsterdam Duo, Feb. 18; Hollywood String Quartet, March 10.

**Charleston Civic Chorus**, 309 19th St., S.E. Director: Harold W. Ewing. President: Merle A. Aitken. Secretary: Mrs. Lois Parnell. Morris Harvey College Auditorium, 1,000. Handel's "Messiah" with members of Morris Harvey College Philharmonic Choir, Dec. 8; "I Pagliacci" with Charleston Symphony, Jan. 28. Spring Concert.

**Charleston Light Opera Guild**, 206 Henson Ave. Director: Lila Belle Brooks. President: Louis E. Husson. Municipal Auditorium, 3,500. "Where's Charley?", Dec. 5, 6 and 7; a second production in the spring.

## Springfield, Mass.

By BENSON E. SNYDER

**Springfield Symphony**, 49 Chestnut St. Auspices: Springfield Orchestra Association. Conductor: Robert Staffanson. President: Edward J. Breck. Manager: Benson E. Snyder. Municipal Auditorium, 3,218. Six subscription concerts; eight children's concerts (one in Holyoke; four performances of "Amahl and the Night Visitors"); one concert in West Springfield; one Teen-Age Cushion Pops; one special Christmas performance of "Amahl" with local soloists, and "Nutcracker" Ballet, Pilgrim Productions Ballet. Additional concerts in New England region. Subscription series soloists: John Pennink, Oct. 29; "La Bohème" in concert form, with Nicola Gedda, Saramae Endich Chester Ludgin, Peggy Bonini, Jan Rubes, with Symphony Chorus, Dec. 10; John Critten-

don, violinist, and Hart, pianist, Jan. 21; "Missa Solemnis", with Florence Kopleff, John McCollum, Kenneth Smith, March 11.

**Springfield Symphony Chorus**, 49 Chestnut St. Auspices: Springfield Orchestra Association. Conductor: Robert Staffanson. President: Mrs. Wilbur Gebeau. Manager: Benson E. Snyder. Municipal Auditorium, 3,218. Performances with Springfield Symphony including "Amahl and the Night Visitors", "La Bohème", "Missa Solemnis".

**Concert Association of Greater Springfield**, 655 Longmeadow St., Longmeadow. Auspices: Junior League. President: Raymond T. King. Executive secretary: Mrs. Willard D. Leshure. Springfield Auditorium, 3,218. Four concerts. Rudolf Serkin, Nov. 13; Joseph Liebling and the Master Singers, Dec. 3; Cesare Siepi, Jan. 6; Boston Symphony, March 17.

**Tuesday Morning Music Club**, Museum of Fine Arts, 49 Chestnut St. President: Mrs. James L. Guion. Program chairman: Mrs. William N. Howard. Museum of Fine Arts Theatre, 315. Eight member programs, one junior extension program, three artists' concerts: Robert Brink, Oct. 15; Randolph Singers, Dec. 17; Koeckert String Quartet, March 18.

**Bay Path College Concert Series**, Longmeadow St., Longmeadow. Auspices: Bay Path Junior College. President: Thomas C. Carr. Longmeadow Community House, 700. Whittemore and Lowe, Oct. 9; Richard Dyer-Bennet, April 22.

**Amherst College Series**, Amherst. Auspices: Department of Music. College Hall, 500. Barylli Quartet, Oct. 23; Rita Streich, Dec. 3; Frances Magnes, April 16.

**Amherst Community Opera**, 218 E. Pleasant St., Amherst. Director and President: Mrs. Fiora Contino. Manager: W. E. D. Ward. Auditorium, Amherst Regional High School, 910. "Lucia di Lammermoor", Nov. 1 and 2.

**Mount Holyoke Concert Series**, South Hadley. Chairman: Charles D. Leedy. Chapin Hall, 1,350. Florence Festival Orchestra, Oct. 7; Frances Bible, Nov. 26; Cleveland Orchestra, Feb. 7; Geza Anda, March 5. Three chamber musicales: Barylli Quartet, Oct. 25; Rocco Ensemble, Jan. 10; Koeckert Quartet, March 9.

**Pioneer Valley Symphony**, Box 268, Greenfield. Conductor: Nathan Gottschalk. President: C. Fowler Pickhardt. Five concerts: Kenneth Josephson and Arthur Koret, Nov. 9; "Messiah", Dec. 14 and 15; youth concert, Jan. 26; Orrea Pernel, March 22; condensed concert version of "Cavalleria Rusticana", May 24.

**Smith College Concert Course**, Northampton. Auspices: Smith College. Chairman: Solon Robinson. John M. Greene Hall, 2,200. Five concerts: Louis Kentner, Oct. 15; Boston Symphony, Nov. 11; Cleveland Orchestra, Feb. 8 and March 8; Irmgard Seefried and Wolfgang Schneiderhan, April 15.

**Smith College Chamber Music Course**, Northampton. Sage Hall, 740. Three concerts: Budapest Quartet, Nov. 19; Juilliard Quartet, Jan. 15; New York Woodwind Quintet, Feb. 25.

**University of Massachusetts Concert Series**, Amherst. Auspices: University of Massachusetts. Manager: Joseph McNeil. Faculty Adviser: Doric Alviani. Curry Hicks Auditorium, 5,000. Four concerts: Pittsburgh Symphony, Oct. 14; NBC Opera, "Madame Butterfly", Dec. 2; Lola Montes and her Spanish Dancers, March 26; Thomas L. Thomas, April 13.



Salt Lake Mormon Tabernacle

Hal Ruml

## Utah Salt Lake City

By CONRAD B. HARRISON

Harold Gregory replaced David S. Romney as manager of the Utah Symphony, on Jan. 1, 1958.

**Utah Symphony**, 55 W. First South St. Auspices: Utah State Institute of Fine Arts and Utah Symphony Orchestra Board. Conductor: Maurice Abravanel. President: Raymond J. Ashton. Salt Lake Tabernacle, 6,000. Ten subscription concerts; three youth concerts; five-concert subscription series, plus four high school-youth matinees at Ogden, Utah; single concerts at Logan, Provo and Cedar City, Utah; production of Tchaikovsky's complete "Nutcracker" ballet with University Theatre Ballet (Kingsbury Hall, 2,000), with two additional performances at Ogden. Soloists: Nadine Connor, Oct. 30; all-orchestra concert, Nov. 13; Luboshutz and Nemenoff, Nov. 27; Utah Symphony and University of Utah combined choruses, soloists, in Handel's "Israel in Egypt," Dec. 7; Grant Johannesen, Jan. 8; Harold Wolf, concertmaster, Jan. 22; all-orchestra concert, Feb. 5; Reid Nibley, Feb. 19; Tossy Spivakovsky, March 1; Jose Iturbi, March 15.

**University Lecture and Artists Series**. Auspices: University of Utah Extension Division, University of Utah. Director: Harold W. Bentley. Booking manager: Norinne F. Tempert. Kingsbury Hall, 2,000; Salt Lake Tabernacle, 6,000. Nan Merriman, Nov. 19; Utah Symphony and University of Utah combined choruses and soloists in Handel's "Israel in Egypt," under direction of Maurice Abravanel (combined concert with Utah Symphony series), Dec. 7; Roth Quartet, Jan. 20; Richard Dyer-Bennet, Feb. 3; De Paur Opera Gala, Feb. 22; Roger Wagner Chorale, March 7.

**Granite Arts Association**, 3212 S. State St. President: O. C. Eng and Secretary: W. Melvin Strong. Granite High School Auditorium, 1,800; Olympus High School Auditorium, 1,600; Central Junior High School Auditorium, 1,300. United States Navy Band, Sept. 25; Marais and Miranda, Nov. 14; Utah Symphony, under Maurice Abravanel with Grant Johannesen, Jan. 9; De Paur Opera Gala, Feb. 21; Robert Joffrey Theatre Ballet, March 6.

**Civic Music Association**, 537 Sixth Ave. President: Lydia Alder Bean. Secretary: Nancy Finch. Kingsbury Hall, 2,000, and South High School Auditorium, 1,800. Nora Kovach and Istvan Rabovsky and Ensemble, Nov. 4; Ruggiero Ricci, Nov. 25; Victoria de los Angeles, Jan. 28; Gladys Gladstone and David Freed, March 18; Gina Bachauer, April 14.

**Salt Lake City Oratorio Society**. Director: David A. Shand. Annual performance with orchestra of "Messiah" in Salt Lake Tabernacle, Dec. 22, conducted by Karl Kritz. Soloists: Sylvia Stahlman, Lillian Chookasian, Leslie Chabay, and Andrew White; Alexander Schreiner at the organ. Other performances.

## Ogden

**Utah Symphony**. Sponsored by the Ogden Symphony Guild. President: Charles A. Smith. Vice president: Thomas D. Dee. Secretary: Mrs. C. A. Smith. Ogden High School Auditorium, 2,000. Eleven concerts. Soloists: Nadine Connor, Oct. 29; Tossy Spivakovsky, March 3. Luboshutz and Nemenoff, Nov. 29. Two performances, "Nutcracker" Ballet with University of Utah ballet directed by Wm. F. Christensen with the Utah Symphony.

## Grand Forks, N. D.

By JOHN E. HOWARD

**Community Music Association**. Chamber of Commerce. President: Leo M. Haesle. General Chairman: John E. Howard. Central High School Auditorium, 1,512. American Ballet Theatre, Oct. 16; Martha Lipton, Jan. 13; Leon Fleisher, Feb. 10; De Paur's Opera Gala, March 16.

**Grand Forks Symphony**. Conductor: Leo M. Haesle. Central High School Auditorium, 1,512. Concerts Nov. 17, Feb. 16, April 6.

**University of North Dakota Music School**. College of Education. Head of department: Hywel C. Rowland. Madrigal Club, spring tour in state and at Winnipeg.

**University Bands and Orchestra**. Conductor: John E. Howard. Annual tour, March 16-23 in state and Denver, Colo. Varsity Bards; Director: James T. Fudge; state tour late January. Women's Glee Club; Director: Carol M. Humpstone; spring campus concert; faculty and student recitals.

**Grand Forks Thursday Music Club**. Epworth Hall, 350. President: Harriet Charlesworth. Annual Christmas musicale, Dec. 8; American Music in Our Time, Feb. 6; Pianorama, April 3.

## Honolulu, T. H.

By HARRIET M. GALLET

**Honolulu Symphony**. P. O. Box 1838. Auspices: Honolulu Symphony Society. Conductor: George Barati. President: Carl E. Hanson. Manager: Genevieve Fisher. McKinley Auditorium, 2,000. Six pairs of subscrip-

tion concerts. Soloists: Jascha Spivakovsky, Joseph Schuster, Margaret Harshaw, Moura Lympany, Fredell Lack, Delight Hedges.

Six special concerts. Three Royal Hawaiian Hotel Dinner Concerts. Three Youth Concerts, Honolulu Civic Auditorium, 5,000. Little Symphony concerts on other islands: nine Youth Concerts; four Evening concerts.

**Honolulu Pops Orchestra**. P. O. Box 3851. Auspices: Board of Public Parks and Recreation. Free outdoor evening concerts, with soloists, in Kapiolani Park.

**Opera Guild of Honolulu**. President: Ernest Yamane. Director: Mrs. Rennay Lammers. "Carmen".

**Other groups**: Civic Light Opera Association. Women's Symphony Association. Honolulu Oratorio Society. Honolulu Community Chorus. Kawaiahao Church A Cappella Choir. Kamehameha Glee Club. Mormon A Cappella Choir. Royal Hawaiian Band. Royal Hawaiian Dinner Concerts. Junior Symphony. University of Hawaii Music Department. A. M. Music Club.

## Phoenix, Ariz.

By THYRA PLISKE LEITHOLD

The appointment last spring of Martha Jane Plimpton as music coordinator for the Parks and Recreation Department of Phoenix has brought not only a wealth of musical knowledge, experience, and enthusiasm to the underprivileged but also a couple of extremely worthwhile ventures to the general music public: a calendar of music events of the 1957-58 season was organized and printed early in the fall so that there is no conflict of performances; an

Arts Appreciation Series, free of charge to the public, is presented on 16 Wednesday evenings in the Phoenix Public Library Auditorium.

The Phoenix Opera Association has recently inserted "Light" into its name which more accurately describes its productions.

**Phoenix Symphony**, 19 E. Coronado Rd. Auspices: Phoenix Symphony Association. Conductor: Leslie Hodge. President: A. W. Mitchell. Phoenix Union High School Auditorium, 2,010. Eight subscription concerts. Soloists: Jakob Gimpel, Oct. 29; David Abel, Nov. 19; Jose Vazquez, Dec. 10; orchestral concert, Jan. 14; Claudio Arrau, Feb. 18; Benno and Sylvia Rabinof, March 11; Vronsky and Babin, March 25; orchestral concert, April 22.

**Phoenix Community and Civic Concert Association**, 101 E. Adams St. Auspices: Mrs. Archer Linde. Phoenix Union High School Auditorium, 2,010. Earl Wild and William Lewis, Nov. 12; Florence Festival Orchestra, Nov. 23; Ballet Russe, Jan. 28; Vienna on Parade, Feb. 4; Leontyne Price, March 17; Canadian Players, March 7; Les Ballets Janine Charrat De France, Dec. 2.

**Arizona State College Lyceum and Friends of New Music Series**, Arizona State College, Tempe. Chairman: David Scoular. After Dinner Opera Company, Oct. 15; Barylli String Quartet of Vienna, Nov. 5; Pierre Fournier, Nov. 13; Hollywood String Quartet, Dec. 1; Victoria de los Angeles, Jan. 12; Friedrich Gulda, March 26; Leslie Chabay, April 20.

**Phoenix Civic Light Opera Association**, 19 E. Coronado Rd. Producer and director: Leslie Stuart. President: O. D. Miller. West Phoenix High School Auditorium, 1,350. "The Merry Widow", Nov. 7 to 10. To be announced, Feb. 20 to 23; "Die Fledermaus", April 17 to 20.

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## Chicago

(Continued from page 242)

mer appearances at Grant Park concerts.

**Apollo Musical Club**, 243 S. Wabash Ave. Conductor: Henry Veld. President: Edward J. Stoll. Orchestra Hall, 2,582. "Messiah", with Chicago Symphony, under Fritz Reiner, Dec. 26-27; works by Hanson and Vaughan Williams, April 15.

**Swedish Choral Club**, 410 S. Michigan Ave. Conductor: Harry T. Carlson. President: Earnest A. Londahl. Orchestra Hall, 2,582. "Messiah", Dec. 15; other concerts in spring.

**Paulist Choristers of Chicago**, 911 S. Wabash Ave. Director: Rev. Eugene O'Malley. Orchestra Hall, 2,582. Concert in May; other concerts in the metropolitan area and on tour.

**University of Chicago Choir**, 5802 Woodlawn Ave. Director: Richard Vikstrom. Rockefeller Memorial Chapel, 1,800. "Messiah", Dec. 15; Mozart "Requiem" and "Vesperae (Confessore)", Jan. 28; Bach "St. John Passion", March 30.

**Chicago Artists for Chamber Music**, 410 S. Michigan Ave. Founder-director: James Dutton. Manager: Mary Gilkey. Concert dates to be announced.

**Chicago Chamber Orchestra**, 10223 Prairie Ave. Conductor: Dieter Kober. Concert dates to be announced.

**Pro Musica Trio**, 250 E. Delaware St. Auspices: Chicago Chamber Music Society. Pianist-director: Nina Mesirov Minchin. Arts Club, 300 S. Wabash. 250 E. Delaware St. Auspices: Chicago Chamber Music Society. Pianist-director: Nina Mesirov Minchin. Arts Club, 300 S. Wabash. 250 E. Delaware St. Auspices: Chicago Chamber Music Society. Pianist-director: Nina Mesirov Minchin. Arts Club, 300 S. Wabash.

**International Society for Contemporary Music**, 7232 S. Euclid Ave.

## Peoria, Ill.

By EVABETH MILLER

**Amateur Musical Club**. President: Mrs. Glenn M. Belcke. Four artist concerts at Shrine Mosque, 1,821. Three member participation concerts: "New Faces in Music", women's Philharmonic Choral program, and springtime citywide music festival in Bradley University fieldhouse. Four junior member concerts in local high school auditoriums. Music appreciation classes for children in grades 4-6 at Peoria Arts and Science Center. Altruistic programs in local institutions. Artist series: NBC Opera Co. in "The Marriage of Figaro", Oct. 16; Roberta Peters, Jan. 30; Szymon Goldberg, March 11; Leonard Pennario, April 8.

**Peoria String Quartet**. Four public concerts in Hazen Friendship Room of First Federal Savings Bldg., 200. Guest engagements in area. Opening concert, Nov. 3, with Dorothy Lane of Northwestern University music faculty. Other dates not set. Members: Allen Cannon, Sabina Micarelli, Dr. Robert Shelly, Ruth Moorehead Johnson.

**Peoria Symphony**. Conductor: Rudolph Reiners. President: Thomas R. Mills. Manager: George Landon. Shrine Mosque, 1,821. Five subscription concerts. Soloists: Gary Graffman, Oct. 13; Jude Mollenhauer, and David Abel, Jan. 12; Allen Cannon, Feb. 23; Norman Fettekether, March 30. Children's concert, March 18. Annual ball, April 19.

**Orpheus Club**. Men's 70-voice chorus. Director: Howard Kellogg, Jr. Woodruff High School, 1,500. Winter and spring concerts.

**Philharmonic Choral**. Women's 40-voice chorus. Director: Griff Lathrop. Woodruff High School, 1,500.

Chairman: Blythe Owen. Secretary: Hans Tischler. Concerts and workshop programs to be announced.

**Fromm Music Foundation**, 1028 W. Van Buren St. President: Paul Fromm. Sponsors concerts of contemporary music.

**University of Chicago Concerts**, 5802 S. Woodlawn Ave. Director: Grosvenor Cooper. Mandel Hall, 1,066. Paul Draper, Oct. 11; Leonard Shure, Oct. 25; Nell Tangeman and Claude Chiasson, Nov. 8; Paganini Quartet, Nov. 22; Pauk Quartet, Dec. 6; La Salle Quartet, Jan. 10; Albeneri Trio, Jan. 24; Eudice Shapiro, Feb. 14; Alice Ehlers and Eva Heinitz, Feb. 28; Wallfisch Duo, March 7.

**Northwestern School of Music**, Evanston. Director: George Howerton. Lutkin Hall. Concerts and opera workshop performances, dates to be announced.

**Chicago Musical College of Roosevelt University**, 430 S. Michigan Ave. Director: Joseph Creanza. Rudolf Ganz Recital Hall, 240. Concerts by faculty and guest artists; opera workshop productions, dates to be announced.

**DePaul University School of Music**, 306 S. Wabash Ave. Director: Arthur Becker. DePaul Center Theatre, 300. Concerts by faculty and guest artists.

**Illinois Federation of Music Clubs**, 410 S. Michigan Ave. President: Mrs. Henry L. Porter. Sponsors national junior festivals in early spring.

**Civic Music Association**, 410 S. Michigan Ave. Musical director: Marx E. Oberdorfer. President: Mrs. Harry J. Dunbaugh. Sponsors children's choruses at orphanages, community centers, and park field houses, September-May.

Spring concert March 18, and tour dates in area.

**Bradley University School of Music**. Acting director: Dr. Allen Cannon. Bradley Hall, 650. Student and faculty recitals, guest artists, University Chorus, Bradley Chorale.

## Springfield, Ill.

By CHARLOTTA W. TAYLOR

**Amateur Musical Club-Community Concert Association**. President and secretary: Mrs. Will Taylor, 1331 Dial Court. Orpheum Theatre, 2,800. NBC Opera in "The Marriage of Figaro", Oct. 15; Leopold Simoneau, Nov. 26; Grant Johannesen, Feb. 6; National Symphony, with Ozan Marsh, pianist, as soloist, March 13. Also two Sunday afternoon musicales with local musicians.

**Springfield Symphony**. Conductor: Harry Farbman. President: Van Courtney Crane. Manager: Bill Nelms, 918½ S. 5th St. High School Auditorium, 1,500. Soloists: Ann Scott, soprano, Oct. 8; Elaine Skordian, violinist, Feb. 25; to be announced, April 29. Presentation of "The Telephone", Dec. 3. Two children's concerts.

**Springfield Municipal Choir**. Director: E. Carl Lundgren, 1404 W. S. Grand.

**Concordia Seminary Chorus**. Director: Fred L. Precht.

## Washington, D. C.

(Continued from page 246)

certs, Oct. 2, Nov. 6, Dec. 4, Jan. 8, Feb. 12, March 5, April 2, May 7.

**Carter Barron Amphitheatre Concerts**, 1110 7th St., N.W. Auspices: Super Attractions, Inc. President: Irvin Feld. Carter Barron Amphitheatre, Rock Creek Park, 4,000. Jose Greco and Company plus Pearl Primus Dance Festival, one week beginning June 13; New York Opera Festival: "Carmen", June 20; "La Boheme", June 21; "Il Trovatore", June 22; "La Traviata", June 23; "Aida", June 24; "Madame Butterfly", June 25. American Ballet Theatre, Joseph Levine, musical director, with Nora Kaye, John Kriza, Erik Bruhn, Lupe Serrano, Scott Douglas, Ruth Ann Koesun and Michael Lland, two weeks beginning Aug. 1.

**Pan American Union Concerts**, 17th St. and Constitution Ave. Auspices: Pan American Union. Director: Guillermo Espinosa. Hall of the Americas, 1,000. Sonia Vargas, Oct. 7; Carlos Villa, Oct. 21; chamber music concert, with Charles Treger, Hyman Schulman, Gerald Meier, Henry Bein, Deborah Alden Treger and Estele Rucker, Nov. 6; Efrain Guigui, and Gerardo Levy, Nov. 25; Maria del Socorro Sala, Dec. 2; Christmas concert, with the Howard University Chorus, Warner Lawson, conductor, Dec. 19; Gabriel de los Rios, Jan. 6; Aldo Parisot, Jan. 20; Emerson Meyers, Feb. 10; Fedora Aleman, Feb. 24; Maria Ines Becerra, March 10; chamber music concert (artists to be announced), March 24. The artists appearing on this series represent various member countries of the Pan American Union.

**Friends of Music at Dumbarton Oaks**, 1703 32nd St., N.W. Auspices: Harvard University. Director: John Thacher. I Solisti di Zagreb, Oct. 27; Chamber music by Schumann, with Aksel Schiotz, Alexander Schneider, Leonard Rose and Mieczyslaw Horzowski, Dec. 2 and 3; New York Pro Musica, Jan. 27; music by Henry Purcell, presented by the American Opera Society, March 5 and 6.

**Indiana**  
**Lafayette**  
Purdue University is offering its 55th season made available to students, faculty and the townspeople of Northern Indiana. All programs in the Hall of Music, 6,146. Chairman: Ross D. Smith. Indianapolis Symphony, Nov. 15; Mattiwillda Dobbs, Nov. 23; Emil Gilels, Jan. 14; Canadian Players, Jan. 17; Jose Greco and Company, Jan. 31; Purdue Symphonic Band, Feb. 11; Bach Aria Group, Feb. 14; Joseph Szigeti, Feb. 22; National Ballet of Canada, Feb. 26 and 27; St. Louis Symphony, March 21; Purdue Symphonic Band, March 25; Purdue Musical Organizations, March 31; Vronsky and Babin, April 12; Purdue Symphonic Band, May 11; Metropolitan Opera, May 21.

## Indiana

By ELEANOR Y. PELHAM

**Evansville**  
**Evansville Philharmonic**, 350 Court St. Conductor: Minas Christian. President: Howard C. Sandusky. Coliseum, 2,800. Six subscription concerts, four youth concerts. Soloists: Ferrante and Teicher, Oct. 21; John Sebastian, Nov. 25; Gina Bachauer, Jan. 27; Jean Madeira, Feb. 24; Joseph Fuchs, March 24; Gala Pop Concert, April 13; Francis Madeira, guest conductor, Feb. 24.

**Musicians' Club of Evansville, Inc.** President: Mrs. Richard S. Ferguson, 905 E. Powell Ave. Secretary: Mrs. E. Donald Elliott, 544 S. Weinbach Ave. Coliseum, 2,800. NBC Opera "La Traviata", Oct. 14; American Ballet Theatre, Nov. 18; Geza Anda, Jan. 20; Obernkirchen Children's Choir, April 8. Tuesday Morning

Musicales held on Tuesdays preceding each concert. Junior Musicians' Club meets first Friday of each month for fifth through eighth grade students. The Club also provides cash awards for high school and grammar school students, based on performance in competition.

**Evansville College**. Department of Music. Directors: Wesley Shepard and Margaret Taylor Shepard. Little Symphony, Norman Heim, conductor; Symphonic Band, Wesley Shepard, conductor; A Cappella Choir, Robert Rapp, director.

## Terre Haute

(Continued from page 268)

James Barnes. President: Ralph N. Tirey. Secretary: Mrs. Marian Belles, 204 Marigold Drive. Student Union Auditorium, 1,800. Three regular concerts; one young peoples concert. Soloists: Kensley Rosen, Nov. 5; Martha Heustis, Jan. 21; Dorothy Lenhart Fidler, April 22.

**Wabash Valley Civic Music Association**, 2515 Oak St. President: Robert Dewey. Secretary: Mrs. Ralph Nolte. Student Union Auditorium, 1,800. Les Ballets Janine Charrat, Oct. 23; Vienna Choir Boys, Jan. 22; Jerome Hines, Feb. 17; Juilliard String Quartet, March 16.

**Rose Polytechnic Institute Convocation Series**. Chairman: Edward A. MacLean. Rose Auditorium, 450. Indiana University Philharmonic Symphony, Nov. 7; Indiana State Teachers College Mixed Chorus, Dec. 12. Others to be announced.

**St. Mary-of-the-Woods College**. Cecilian Auditorium, 1,050. The General Platoff Don Cossack Chorus and Dancers, Oct. 9; Butler University Little Symphony, Nov. 4; Notre Dame Glee Club, Feb. 8; Stanley Fletcher, March 3.

**Woman's Department Club**, 507 S. Sixth St. Chairman of Music Section: Mrs. Lenhardt E. Bauer, Club House, 150. Indiana University Opera students, Oct. 11; Brass Choir, director, George Graesch, Nov. 8; Vivien Bard, Jan. 10; Rose Poly Glee Club, Feb. 14; Richard Rosewall, March 14; Paul and Willfred Fidler, April 25.

**Indiana State Teachers College Convocation Series**. Chairman: Dr. Clarence M. Morgan. Student Union Auditorium, 1,800. Meredith and Rini Willson, Feb. 19. Some other music programs possibly will be announced.

## Richmond

By JEAN C. SLOOP

**Civic Music Association**. President: Jerry Moore. The Chanticleers, Jan. 19; Robert Mueller, Feb. 9; James Pease, April 12.

**Artist Series**. Frankel and Ryder Dance Drama Company, Oct. 30; Art Lecture, Nov. 5; Juilliard String Quartet, March 14; Cincinnati Symphony, April 20.

**Musical Arts Society**. Illinois Baroque Ensemble, Oct. 6; MAS Trio, Nov. 17 and Jan. 19; MAS String Quartet, March 9; MAS Singers, April 13.

**Richmond Symphony**. Conductor: Manfred Blum. Dec. 8, May 18.

## Philadelphia

(Continued from page 243)

26. Also 13 concerts in New York and Connecticut, late January and early February.

**University of Pennsylvania Concerts.** General director: Joseph Barone. University of Pennsylvania Music Department, 34th and Walnut Sts. Irvine Auditorium, University of Pennsylvania Museum Auditorium and campus buildings. About 40 programs including concerts by Collegium Musicum; American Music Festival, partially subsidized by the Coolidge Foundation; concerts by artist students; concerts sponsored by Music Performance Trust Fund.

**Arco-Arte Sinfonietta.** Manager: Brenda Hobman, 1706 68th Ave. Conductor: Norman Black. Eighteen string players from Philadelphia Orchestra. Concerts in various auditoriums.

**Music Center Studios,** 1715 Chestnut St. Directors: Oscar Eiermann and Emma Zuern. Ten Young Artist concerts, programs by guest artists. Concerts given in Music Center Auditorium and other halls.

**Matinee Musical Club of Philadelphia,** John Bartram Hotel, Broad and Walnut Sts. President: Mrs. Howard E. Smith, Bellevue-Stratford Ballroom, 1,500. Concerts feature club artists and ensembles, guest soloists and groups.

**New Lyric Opera Company,** 1704 Rittenhouse Square. Manager: Aurelio Fabiani. Academy of Music, 3,004. Sponsor of NBC Opera Company performance of "La Traviata", Nov. 29. Own production of "La Bohème", Jan. 22, with David Poleri, Elaine Malbin, and Helen Greco.

**America-Italy Society of Philadelphia,** 2108 Locust St. General Manager: Frank Costanzo. Sponsors of The Amerita of Philadelphia, 16 Philadelphia Orchestra string instrumentalists including all string section first-desk men. Programs at the Philadelphia Museum of Art, Nov. 21, Feb. 27, April 17. Sponsors of Florence Festival Orchestra appearance, Academy of Music, Oct. 9.

**Rittenhouse String Quartet.** 1910 Girard Trust Bldg. General Manager: Joseph H. Santarlasci. Philadelphia Orchestra Artists. Appearances in Philadelphia halls and colleges.

**Curtis String Quartet,** New School of Music, 18th and Pine Sts. Auspices: Free Library Friends of Music. Six concerts at Free Library of Philadelphia; tour of New England, series in Bethlehem, Pa. and Princeton, N. J.

**Philadelphia Woodwind Quintet.** Manager: Joseph Santarlasci, 1910 Girard Trust Bldg., S. Penn Square. Ensemble of Philadelphia Orchestra first desk men. Appearances at universities, out-of-town concerts for various chamber music societies and Philadelphia engagements under auspices of Coffee Concerts Committee and Emma Feldman Management.

**Philadelphia Coffee Concerts,** 216 E. Gorgas Lane. Sponsored by Philadelphia Coffee Concerts Committee. Chairman: Esther B. King. Series of Sunday evening concerts at Benjamin Franklin Hotel engaging the Stringart Quartet, the Philadelphia Woodwind Quintet and vocal and instrumental soloists.

**American Society of Ancient Instruments.** Musical director: Ben Stad, 4331 Chestnut St. Twenty-ninth annual festival series. Concerts in other cities.

**Co-Opera Company.** General manager: Frank Tonick, c/o Ornstein School of Music, 1613 Spruce St. Conductors: Paul Garabedian, Ver-

non Hammond, Romeo Cascarino. Plays and Players Auditorium, 350. Eight performances: "Beggars' Opera", Nov. 20, 21, 22 and 23; "Don Pasquale", March 28 and 29; "Pygmalion" and "Gianni Schicchi", May 23 and 24.

**Dra-Mu Opera Company.** Musical director: Henri Elkan, 1316 Walnut St. President: Raymond L. Smith. Town Hall, 1,973. "Martha", late Spring.

**American Opera Guild,** Room 301, 1714 Chestnut St. Musical Director: Walter Grigaitis. Fleisher Auditorium, 1,500. "La Traviata", late Fall, "Garden of Mystery", late January, "Romeo and Juliet", spring.

**Philadelphia Musical Academy,** 1617 Spruce St. President and general director: Jani Szanto. Academy Auditorium, 200; University of Pennsylvania Museum, 1,000; other auditoriums. Series of Great Masters Concerts; special chamber music and piano series; productions by P.M.A. Opera Workshop; faculty and student recitals.

**Curtis Institute of Music,** 1725 Locust St. Director: Efreim Zimbalist. President: Mrs. Efreim Zimbalist. Curtis Hall, 300. Recitals and concerts by faculty members, students, guests. Institute orchestra, vocal and chamber music groups.

**Academy of Vocal Arts,** 1920 Spruce St. General director: Vernon Hammond. Stage director: Leopold Sachse. Head of vocal department, Sidney Dietrich. President: Mrs. Clarence A. Warden. School auditorium, 200. Opera programs and recitals by students and guest artists. Opera productions in late Spring, "Trouble in Tahiti" and "The Impresario".

**Academy of Music.** Special 101st Anniversary Concert, Academy of Music, 3,004; Philadelphia Orchestra, Emil Gilels, Leonid Kogan, Blanche Thebom, Jan. 25.

**Philadelphia Conservatory of Music,** 216 S. 20th St. Director: Maria Ezerman Drake. Dean: Allison R. Drake. President: Dr. Willem Ezerman. Concerts by Conservatory orchestra, chorus and other ensembles; opera class productions; faculty and student programs.

**Philadelphia Art Alliance Music Series,** 251 S. 18th St. Music committee chairman: Katherine Wolff. Art Alliance Auditorium, 250. Ethical Society Auditorium, 350; other mid-city halls. Series from October to May by solo artists and chamber music ensembles. After Dinner Opera Company will present three short operas in YWCA auditorium, 20th and Chestnut St., Oct. 30.

## Pittsburgh

By J. FRED LISSFELT

**Pittsburgh Symphony,** Farmers Bank Bldg. Conductor: William Steinberg. Assistant conductor: Karl Kritz. Guest conductors: Karl Boehm, Georg Solti, Howard Mitchell, Fernando Previtali. Manager: John S. Edwards. Syria Mosque, 3,900. Twenty pairs of subscription concerts, five concerts for young people, concerts for local industries, special performance of "Messiah" with Pittsburgh Mendelssohn Choir. Soloists: Emil Gilels, Artur Schnabel, Rudolf Firkusny, Rudolf Serkin, Theodore Lettvin, Leonard Shure Lya de Berberis, Theo Salzman, Betty-Jean Hagen, Samuel Thaviu, Nathan Milstein, Isaac Stern, Boris Christoff, Elisabeth Schwarzkopf, Ramon Vinay, Otto Edelmann, Margaret Harshaw, Julia Lerner, John Wabrick, Zara Nelsova, Maureen Forrester.

**New Friends of Music,** 5863 Marl-

borough Ave. Manager: Bernard Lewis. Carnegie Music Hall, 1,900. Budapest String Quartet in festival of complete Beethoven Quartets (five concerts).

**Young Men and Women's Hebrew Association,** Bellefield Ave. Manager: Morton Rosenbaum. Morris Kaufmann Auditorium, 1,000. Mieczyslaw Horszowski, Martha Flower, Szymon Goldberg and Artur Balsam, Quartetto di Roma, Nicolai Gedda, Nancy Williams, Masriani.

**Pittsburgh Opera Society.** Manager and director: Richard Karp, 5467 Bartlett St. Syria Mosque, 3,900. "Aida", "La Bohème", "Tales of Hoffmann", "Carmen", "Tosca", "Il Trovatore". Singers: Ellen Faull, Nell Rankin, Rudolf Petrak, Cesare Bardelli, Patrice Munsell, Ruth Cotton, Hugh Thompson, William Wilderman, George London, John Alexander, Rosina da Rimini, Jean Madeira, Giulio Gari, Frank Guarrera, Licia Albanese, Barry Morell, Zinka Milanov, Regina Resnik, Tonio Milo, Louis Quilico.

**Pittsburgh Music Guild.** Manager: Fay Olmstead, 1334 Washington Rd., Mt. Lebanon. Carnegie Music Hall, 1,900. I Solisti di Zagreb, Glen Gould, Jerome Hines, Roberta Peters, Goldovsky Ensemble, Ballet Theatre.

**Music for Mt. Lebanon.** Manager: Fay Olmstead, 1334 Washington Rd., Mt. Lebanon. New Mt. Lebanon Auditorium, 2,000. Guiomar Novaes, Vienna on Parade, Little Orchestra Society with Vronsky and Babin and Fay Emerson, Rita Streich, Pittsburgh Symphony with Richard Ellsasser.

**Pittsburgh Concert Society.** President: Clayton Brenneman. Stephen Foster Memorial Hall, 800. Three Young Artists recitals by six tri-state competition winners.

**Mendelssohn Choir.** Director: Russell Wichmann. Carnegie Music Hall, 1,900. Two concerts with Pittsburgh Symphony: "Messiah" and Bruckner "Te Deum"; individual spring concert.

## Harrisburg

By MARGIE C. HUNSICKER

**Harrisburg Symphony,** Schleisner Bldg., 26 N. Third St. Auspices: Harrisburg Symphony Association. Conductor: Edwin McArthur. Assistant Conductor: Noah M. Klauss. President: Ritchie Lawrie, Jr. Executive Secretary: Margie C. Hunsicker. Forum, 1,833. Five regular concerts; two children's concerts. Regular concert soloists: Joseph Fuchs, Oct. 22; Richard Lewis, Nov. 19; Eloise Polk,

## Pennsylvania

Jan. 28; Combined choruses from Wilson College and Franklin and Marshall College, March 18; Naomi Farr, April 15. Two concerts by the Philadelphia Orchestra, Dec. 3 and Feb. 25.

**Harrisburg Youth Symphony,** Schleisner Bldg., 26 N. Third Street. Auspices: Harrisburg Symphony Association and the Harrisburg School District. Conductor: Noah M. Klauss. Concert dates to be announced.

**Wednesday Club Civic Music Association.** Co-chairmen: Mrs. J. Landis Zimmerman and Mrs. Mortimer H. Menaker. Forum, 1,833. Nora Kovach and Istan Rabovsky with Sonia Arova and Job Sanders, Oct. 15; Claremont String Quartet, Nov. 13; Arthur Ferrante and Louis Teicher, Dec. 11; Cavalcade of Song, Ralph Hunter conductor and director, Feb. 3; Roberta Peters, March 4.

**Grantham Oratorio Society,** Messiah Bible College. Director: Earl D. Miller. President: Nelson Wingert. Forum, 1,833. Hymn Festival, Jan. 19; "Israel in Egypt", May 6.

**Harrisburg Choral Society.** Director: Donald L. Clapper. President: R. Dean Souders. "Te Deum" and "Lord Nelson Mass", May 1958. Christmas Concert, Dec. 8.

## Erie

By HERBERT NEURATH

**Erie Philharmonic.** Auspices: Erie Philharmonic Society, 820 G. Daniel Baldwin Bldg. Music Director: James Sample. President: I. J. Silin. Office Manager: Mary M. Nelson. Strong Vincent Auditorium, 1,400. Six pairs of subscription concerts; two Young People's Concerts; one special concert, "Messiah", Dec. 15. Soloists: Claudette Sorel, Oct. 22 and 23; All-Orchestral, Nov. 26 and 27; Mischa Elman, Jan. 21 and 22; Jack Russell and Philharmonic Chorus, Feb. 11 and 12; Rudolf Firkusny, March 18 and 19; Helen George and John Alexander, April 15 and 16.

**Erie Civic Music Association,** 3819 Main St., Lawrence Park. President: Russell Schmidt. Secretary: Mrs. Paul F. Blair. Strong Vincent Auditorium, 1,400. Continental-aires, Oct. 29; Robert Mueller, Feb. 28; St. Louis Sinfonietta, April 19.

**Erie Music Teachers Association,** 325 Monaca Drive. President: Melba Almhagen Deaner. Secretary: Salvatore Cresce. Nine meetings; six Student Recitals.

Syria Mosque in Pittsburgh

Brady, Stewart Studio





## Orange New Jersey

By PHILIP GORDON

**New Jersey Symphony**, 1 Depot Plaza, Maplewood. Conductor: Samuel Antek. President: John H. Boss-hart. Executive Secretary: Joan K. Wagner. Chairman, Orange concerts: Mrs. Francis E. Carey. Chairman, Montclair concerts: Charles W. Perdue. Two symphony series, concerts for young people, summer music festival series. Orange High School auditorium, 1,285; Life Auditorium, Montclair State Teachers College, 1,000; Summit High School auditorium, 1,200; East Orange High School auditorium, 1,192; Columbia High School auditorium, Maplewood, 1,200; Montclair High School auditorium, 1,000; Livingston High School auditorium, 1,000; South Orange Junior High School auditorium, 752. Symphony series soloists: Eric Friedman, Nov. 11 and 12; Gary Graffman, Feb. 10 and 11; Mack Harrell, April 21 and 22. Concerts for Young People: Oct. 19, Nov. 2, 16, Dec. 7, March 1, 5, 8, 12, 15, 22. Lecture-Recitals on the concerts by Alison Demarest, Glen Ridge Women's Club: Nov. 8, Feb. 7, April 9. Summer Festival, Papermill Playhouse, Millburn, 750, dates to be announced.

## Newark

By PHILIP GORDON

**Griffith Music Foundation**, 605 Broad St. President: Mrs. Parker O. Griffith. Concert and business manager: Harry Mack. Educational director: Siebolt H. Frieswyk. Publicity director: Pat Doyle. Seven concert series, special events, educational activities.

At Mosque Theatre, 3,365. Master Piano Series: Rudolf Serkin, Nov. 10; Louis Kentner, Dec. 8; Moura Lympany, Feb. 9; Artur Schnabel, April 13.

Symphony Series: Boston Symphony, Nov. 14; Philadelphia Orchestra, Jan. 27; New York Philharmonic, Rafael Kubelik conducting, and Rudolf Firkusny, Feb. 18; Philadelphia Orchestra, April 7. NEW this year, Opera Series in Concert Form, Thomas Scherman and Little Orchestra Society: "Ariadne auf Naxos", Eileen Farrell, Mattiwillda Dobbs, Patricia Connor, Jon Crain, others, Jan. 2; "Abduction from the Seraglio", Mattiwillda Dobbs, Pierrette Alarie, Leopold Simoneau, Donald Gramm, Loren Driscoll, Feb. 11; "Macbeth" (Verdi), Leonie Rysanek, Martial Singher, Choral Art Society, William Jonson, conductor, March 24.

Special Series: "La Traviata", NBC Opera Company, Nov. 30; "The Rivalry", Dec. 14; "Vienna on Parade", Jan. 11; Chicago Opera Ballet, March 29; "St. Matthew Passion" (in cooperation with Rutgers University), Erich Leinsdorf, Symphony of the Air, Rutgers University Chorus, Maria Stader, Blanche Thebom, Kenneth Smith, Norman Farrow, Nicolai Gedda, March 27.

Young People's Concerts: Little Orchestra Society, Thomas Scherman, Lisl Weil, Danny Daniels, Nov. 16, Jan. 25, Feb. 15, March 8.

At Griffith Auditorium, 400. Chamber Music Series: Barylli Quartet, Oct. 22; New York Pro Musica Antiqua, Feb. 6; Beaux Arts Trio, March 6. Young Artists Series: Jack Ervin, and Basia Mieszkowski, Nov. 17; Peter Horodysky, Walker Wyatt, March 23. Educational activities: Annual In-

stitute on private music instruction, followed by concert, Albeneri Trio, Rawn Spearman, Frank Stover, Kunrad Kvam, Edna McEachern, Robert Pace, others, Oct. 19; courses by Siebolt Frieswyk, Anne Hull, Mildred Leonard, Tsuya Matsuki, Robert Pace, Thomas Richner. Annual Auditions: March 15 to May 3, annual awards June 8.

**Oratorio Society of New Jersey**, Box 152, Montclair. Conductor: Peter Sozio. President: Roland Nagy. Publicity director: Alice G. Walker. Life Hall, Montclair State Teachers College, 1,000, and other auditoriums. Cherubini, "Requiem Mass," Nov. 3; "Messiah", First-Park Baptist Church, Plainfield, Dec. 6; Brahms "Liebeslied Waltzes", Belleville Concert Series, Feb. 15; Bloch "Sacred Service", date to be announced; Mozart "Missa Brevis", date to be announced; Lenel, "Psalm 127", Muhlenberg University, Allentown, Pa., April 27.

**Newark Museum**, 43 Washington St. Sponsors: Mr. and Mrs. Leonard Dreyfuss, Mr. and Mrs. Franklin Conklin, Jr. Music Director: Alfred Mann. Five Sunday afternoon concerts. Museum Court, 1,100. John de Lancie, Anthony Gigliotti, Sol Schoenbach, Vladimir Sokoloff, Nov. 3; Arabella Hong, Reismann Trio, Dec. 1; Jose Kahan, Jan. 5; "Child's Garden of Verses" by Seymour Barab; Russell Oberlin, Brayton Lewis, ensemble, Feb. 2; Rutgers University Chamber Orchestra, A. Kunrad Kvam, March 2.

## Hackettstown

By PHILIP GORDON

**Centenary College for Women**, Hackettstown. President: Edward W. Seay. Concert director: W. Norman Grayson, chairman department of fine arts. Choral conductor: George L. Gansz. Whitney Chapel, 600, and other auditoriums. Performances directed by W. Norman Grayson. W. Norman Grayson, Oct. 27; "Messiah", Methodist Church, Madison (N.J.), Marguerite Stout, Evangeline Bicknell, George Eklund, Richard Eikenberry, Dec. 1; Haydn's "Creation", Feb. 2; Sowerby's "Forsaken of Man", soloists as above, March 23. Directed by George L. Gansz. Centenary Singers: Centenary Reunion, Nov. 1; West Orange Women's Club, Nov. 22; Methodist Church, Summit, Dec. 10; Christmas Vespers, Dec. 15; Clinton Women's Club, Dec. 16; Great Meadows, Feb. 11; joint concerts with New York University Glee Club, at Centenary, Feb. 23; at N.Y. U., March 8; at St. Thomas Church, New York, March 9; spring tour of Centenary Singers, April 27 to May 3.

## Atlantic City

By WILLIAM McMAHON

The city-sponsored concerts at Garden Pier during the summer were continued and will go into their fifth year in 1958 featuring bands, choruses and outstanding soloists with standing concert orchestra of 25 pieces. Community Concerts continue as the outstanding winter activity. Atlantic City Festival Orchestra and Center Symphony are the only instrumental groups with winter and spring activities.

**Community Concerts**. President: George Busby. Atlantic City High School Auditorium, 2,500. Rudolf Firkusny, Nov. 2; National Symphony, Dec. 14; Obernkirchen: Choir

Feb. 10. Two more pending.

**New Garden Pier**. Auspices: City of Atlantic City. Free concerts, summer season. Director: William McMahon. Open air band shell arena, 2,700. Concerts five nights a week, featuring visiting bands, orchestras, choruses, dance groups, soloists. Resident orchestra: Atlantic City Festival Orchestra, William Madden, director.

**Ventnor Summer Festival**. Auspices: Ventnor City League. Ventnor Pier, 1,200. Four concerts in August. Secretary: Mrs. Nathan Hoffman.

## Lima

By ADELAIDE SAWYER

**Lima Friends of Music, Inc.**, P. O. Box 664. President: Harley Holmes. Memorial Hall, 1500. Four Concerts: Les Ballets Janine Charrat, Oct. 22; Theresa Green, Jan. 14; Leonard Rose, Feb. 20; Vienna on Parade, April 12. Special Performance: "The Rivalry", Nov. 18. Two Twilight Concerts with local artist.

**Lima Symphony**, 140 W. Grand Ave. Auspices: Lima Symphony Association, Inc. Musical Director: William Byrd. President: Oren Dickason. Memorial Hall, 1,500. Five subscription concerts; three special performances. Soloists: Frederic Gahr, Oct. 13; Gabriel Banet, Nov. 24; Edward Deveny, March 23; Verdi "Requiem", May 18. Three Chamber Music Programs: Jan. 25, April 26, June 7.

**Civic Music Association**, 549 Hazel Ave. President: Sheldon Ackerman. Secretary: Mrs. Bernadette Goes. High School Auditorium, 1,140. Cavalcade of Song, Oct. 3; Jan Peerce, Nov. 19; Indianapolis Symphony, Jan. 12; Ferrante and Teicher, March 13.

**Lima Choral Society**, 462 W. Grand Ave. Director: Ronald W. Richards. President: David A. Stuart. Methodist Church, 1,100. Four concerts, Nov. 17, Dec. 15, March 8, May 18. Appearances with Lima Symphony.

## Delaware

By TILDEN WELLS

**Ohio Wesleyan University Music Department**. Chairman: Rexford Keller. Gray Chapel, 1,800.

Artists Series. 76th Season. Rita Streich, Nov. 9; Cleveland Orchestra, Nov. 16; Zino Francescatti, Dec. 4; Virtuosi di Roma, Feb. 4; Gary Graffman, Feb. 27; Minneapolis Symphony, March 10.

Chamber Music Festival. Sanborn Hall Auditorium, 600. Duvall Trio, March 20; Koeckert Quartet, March 21.

Other events: Honegger's "King David" (orchestra, combined choral organizations, professional narrator and soloists), May 10 and 11; String Orchestra Festival (Charles Thompson, Director), Nov. 16 and 17.

Recitals, concerts, and tours by faculty members and student groups, including a cappella choir, symphony orchestra, university band, and men's and women's glee clubs.

## Oberlin

By PAUL O. STEG

**Oberlin Artist Recitals**. Manager: Paul Steg. Finney Memorial Chapel, 1,376. Ten concerts. Eugene Istomin, Oct. 22; Cleveland Orchestra,

**Center Symphony**. Auspices: Jewish Community Center. Conductor: (11th season) Herman Fiedler. Manager: Harry Segal. Stern Auditorium, Jewish Community Center, 500. Three concerts.

**Orpheus Singers**. Director: Robert Heath. Four concerts winter; three summer. Scholarship award.

**Atlantic City Festival Orchestra**. Pops and light concerts. Director: William Madden, Vermont Ave. and Boardwalk. Garden Pier, summer; conventions, winter.

## Ohio

Nov. 19, Jan. 14, April 29; Pierre Fournier, Nov. 26; Glenn Gould, Dec. 10; Lillian Fuchs and Jacques de Menasse, Feb. 4; Irmgard Seefried, March 11; Oscar Shumsky, April 8; Roger Wagner Chorale, April 15.

**Supplementary Sponsored Concerts**. Gaston Litaize, Sept. 20; Ralph Kirkpatrick, Oct. 29; Student Opera Production, Nov. 15, 16.

**Resident Concert Series**. Manager: Raymond Donnell, Finney Chapel, Warner Concert Hall and Hall Auditorium. Thirty-two concerts by faculty solo artists; orchestra, choir, Musical Union, opera laboratory, symphony band, string quartet, faculty woodwind quintet. Eighth Festival of Contemporary Music, Leon Kirchner, guest composer.

**Student concerts and recitals**. Approximately 100 concerts: Collegiate Symphony, Varsity Band, College-Community String Festival, Woodwind Ensemble, Chamber Music, student recitals.

## Oxford

**Miami University Artists Series**. Chairman: Henry C. Montgomery. Withrow Court, 4,000. Cincinnati Symphony, with Yuri Boukoff, pianist, as soloist, Oct. 20; Teddy Wilson's Concert Jazz, Dec. 2; Roberta Peters, Feb. 17.

**Benton Hall Series**, 1,300. Richard Dyer-Bennet, Nov. 10; New York Woodwind Quintet, Nov. 24; Andres Segovia, Jan. 19; Toledo Symphony String Quartet, March.

**Miami University School of Fine Arts**. Dean: George F. Barron. Chairman, Music Department: Charles T. Smith. Benton Hall, 1,300. Two operatic performances under the direction of Otto Frohlich, Jan. 12, May 16 and 17. Concerts by Oxford String Quartet; A Cappella Singers, George F. Barron, director; University Concert Band, A. D. Lekkold, director; University Brass Choir, Nicholas Poccia, director; University Glee Club, Richard Schilling, director; University Orchestra, Otto Frohlich, director; Women's Choral Society, Everett Nelson, director.

The university will again sponsor the eighth summer music workshop for high school students. Robert Goldsand will return for his fifth summer piano workshop.

## Cheney, Wash.

By TRULA WHELAN

**Student Community Artists Series**, Eastern Washington College of Education. President: Harold Stevens. E. W. C. E. Auditorium, 850. Five subscription concerts: Kovach and Rabovsky, Nov. 6; Joseph Knitzer and Arthur Loesser, Nov. 21; David Bar-Ilan, Jan. 16; Robert McFerrin, April 14; Roger Wagner Chorale, May 5.

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## New York City

(Continued from page 261)

orchestral, band, faculty and glee club concerts.

**Stadium Concerts, Inc.**, 50 W. 57th St. Chairman: Mrs. Charles S. Guggenheimer. June 24 to Aug. 3. Soloists in 1957: Alexander Brailowsky, Renata Tebaldi, Bernardo Segall, Jan Kiepura, Marta Eggerth, Ruth Slenyczynska, Martha Lipton, Eugene List, Camilla Williams, Lawrence Winters, Aldo Parisot, Isaac Stern, Gloria Davy, Barry Morell, Elena Nikolaidi, Frank Guarrera, Moura Lympny, Joseph Fuchs, Ethel Colt, John Sebastian, Eileen Farrell, Beverly Sills, Jan Peerce, Richard Torigi, Marais and Miranda, Laurel Hurley, Martial Singher, Frank Porretta, Risé Stevens. Richard Tucker, Robert McFerrin, Helen Vanni, Charles Anthony, Calvin Marsh, Louis Sgarro, Michael Rosenker, Joel Rosen, Harold Cone, Stanley Drucker, Jose Greco and company, Henri Deering, Jorge Bolet. Mischa Elman. Conductors: Igor Markevitch, Julius Rudel, Albert Fracht, Alexander Smallens, Heitor Villa-Lobos, Thomas Scherman, Alfredo Antonini, Franz Allers, Max Rudolf.

1958 season: June 24 to Aug. 2 (tentative).

**Symphony of the Air**, Carnegie Hall, 7th Ave. and 57th St. Administrative director: Jerome Toobin. Carnegie Hall, 2,700. Conductors and soloists: Izler Solomon and Zvi Zeitlin, Oct. 15; Joey Alfidi, Nov. 23; Jonel Perlea, Licia Albanese and Guy Richard Gordon, Dec. 8; Alfred Wallenstein and Emil Gilels, Jan. 12 and 19; Arthur Fiedler and Benno Moiseiwitsch, March 7; Erich Leinsdorf conducting "St. Matthew" Passion, March 25, 27 and 28; Alfredo Antonini, April 6; Dessoff Choirs with Newell Jenkins, May 8; William Strickland and the Oratorio Society, May 15.

**Washington Square Chamber Music Series**, Vanderbilt Hall, 40 Washington Square. Auspices: New York University. Kroll String Quartet with Nadia Reisenberg, Oct. 11; Hungarian Quartet, Nov. 15; Leopold Mannes, Jeanne Mitchell, John Wummer, Dec. 6; Trio Concertante, Jan. 10; Quartetto di Roma, Feb. 7; Maria Stader, Joseph Schuster, Margrit Weber, March 14; Kroll String Quartet with David Glazer, April 11.

**Westchester County Center**, White Plains. Ballet Theatre, March 1; Mantovani and His New Music, March 29; New York Philharmonic under Andre Kostelantetz, April 22.

**Westchester Symphony**. Conductor: Milton Forstat, 390 Riverside Dr. President: Walter D. Archibald, 110 Greenridge Ave., White Plains. Soloists: Milton Forstat, cellist, Laszlo Varga, conductor, and Charlotte Hariman Pomeroy, Nov. 20; Young People's Concert with Charles Castleman, Jan. 25; Young Peoples' Concert with Steffi Nossen Dancers and Manual Zegler, March 8; George Bennett, April 26.

**YM-YWHA**, 92nd St. and Lexington Ave. Director, educational department: William Kolodney. Kaufmann Concert Hall, 850. Israeli Music and Dance by Oz Group, Oct. 19; Paul Taylor Dance Company, Oct. 20; Dance Center, Oct. 27.

New York Pro Musica, Nov. 9; Mary Anthony and Dance Company, Nov. 10; New York Chamber Ensemble with Dimitri Mitropoulos and Leonid Hambro, Nov. 10; Budapest Quartet, Nov. 16; Anna Sokolow, Valerie Bettis, Louis Johnson and their dance companies, Nov. 17;

Marais and Miranda, Nov. 23-24.

Richard Syracuse, Dec. 1; Budapest Quartet, Dec. 7; Bennington College Dance Program, Dec. 8; Joseph Gifford Dance Theatre, Dec. 14; Alfred Deller Trio, Dec. 15; Geoffrey Holder and Dance Company, Dec. 22.

Budapest Quartet, Jan. 4; Merce Cunningham, May O'Donnell and their companies with Iva Kitchell, Jan. 5; Alfonso Montecino, Jan. 8; Budapest Quartet, Jan. 11; Contemporary Dance Productions, Jan. 12; New York Chamber Ensemble with Alexander Uninsky and Yves Chardon, Jan. 12; Alfonso Montecino, Jan. 13; Music in Our Time, Jan. 19; Alfonso Montecino, Jan. 22; Theatre of Angina Enters, Jan. 26; New York Chamber Ensemble with Dimitri Mitropoulos, Jan. 26; Alfonso Montecino, Jan. 29.

Music in Our Time, Feb. 2; Y Choral Society, Feb. 2; Kroll Quartet, Feb. 5; New York Pro Musica Antiqua, Feb. 8; New Opera Theatre Society, Feb. 9; Musica Viva, Feb. 12; Contemporary Israeli and American Jewish Music, Feb. 15; Juilliard Dance Theatre, Feb. 16; Music in Our Time, Feb. 16; Anna Sokolow Dance Company, Feb. 19; Contemporary dance production, Feb. 22; Karen Kanner, William Burdick and dance company, Feb. 23; Anna Sokolow Dance Company, Feb. 24; Musica Viva, Feb. 26.

Dance Hebraica, March 1; Daniel Nagrin, March 2; Dance Hebraica, March 2; Kroll Quartet, March 5; Louis Johnson Dance Company, March 9; Music in Our Time, March 9; New York Chamber Ensemble with Dimitri Mitropoulos, March 9; Musica Viva, March 12; Budapest Quartet, March 15; Y Symphonic Workshop, March 16; New York College of Music in "Turn of the Screw", March 19 and 20; New York Pro Musica, March 22; Dance Center Series, March 23; Music in Our Time, March 23; Musica Viva, March 26; Ernest Parkham and Alvin Ailey Dance Company, March 30.

April events to be announced.

## Racine, Wis.

**Racine Civic Music Association**, 217 Fourth St. President: Marcella O'Leary, 3500 Rapids Dr. Secretary: Mrs. Clyde Simpelaar, 1632 College Ave. Memorial Hall, 1,800. Ferrante and Teicher, Oct. 23; Robert Mueller, Nov. 14; Carl Palangi, Feb. 6; Ruben Varga, March 17; Minneapolis Symphony, April 21.

## Saskatoon Has Active Season

Saskatoon, Sask.—The Kinsmen Concert Series of Saskatoon is an active music center in Western Canada. Having regular concert series since 1944, the local Kinsmen Club, under the management of Mr. R. M. Aikenhead, has presented such noted attractions as the Don Cossacks, the De Paur Infantry Chorus, Minneapolis Symphony, Mischa Elman, Jascha Heifetz, Marian Anderson, Risé Stevens and many others.

The current season features the American Ballet Theatre, Berl Senofsky, the Wagner Opera Company, Thomas L. Thomas, Donald and Patricia Smith, Glenn Gould, the De Paur Opera Gala, and the Roger Wagner Chorale.

Saskatoon also maintains a symphony orchestra, which will present three concerts under the leadership of Murray Adaskin. The Saskatoon Oratorical Society will be heard this year in two major productions under the direction of Lillian Carpenter.

## American Opera Offers Offenbach

The performance in semi-concert style of Offenbach's "La Grande Duchesse de Gérolstein" in Town Hall on Jan. 21 by the American Opera Society was wholly delightful. The Society has always had good luck with its presentations of opéra-bouffe, nor is it hard to understand why, for it has shown a real understanding of the genre.

In the first place, the work was given in French. The witty, frothy, allusive texts of Meilhac and Halévy simply do not translate into English with the sparkle of the originals. And the only artists who are ideally suited to perform such works are people like Martial Singher and Jennie Tourel, to whom the style is second nature. The slightest suggestion of clumsiness or vulgarity and the music withers. It must be done deftly and with wicked wit.

Allen Sven Oxenborg, director of the American Opera Society, had prepared a smooth and clever narrative in English that was expertly delivered by Stefan Schnabel, as Baron Grog. This covered the necessary changes and elisions of the original so that the performance flowed very naturally. George Mully had provided bits of scenery and details of production that eliminated any stiffness without trying to ape a real stage production. And Arnold Gamson watched his singers very carefully, so that the orchestral playing was as crisp as the singing.

### Aimed at Isabella II

"La Grande Duchesse de Gérolstein" was aimed at the unhappy Isabella II of Spain, whose reign was one of the most inglorious of that unfortunate country and ended in her being deposed. But the work requires no familiarity with Spanish history to be enjoyed, for the feminine foibles and military absurdities that it pillories exist everywhere. In the title role, Jennie Tourel had a wonderful romp and sang the famous "Voici le sabre de mon père" with marvelous mock-seriousness. Her feathered head-dress and glittering medals added just the right touch. Equally bubbling was the General Boum of Martial Singher, whose little dance in his "pif-paf-pouf-boum-boum" aria was in itself worth the price of admission.

But all of the singers were expert. Leopold Simoneau, as the handsome, if not intellectually dazzling, Fritz, both sang and acted with gusto, as did Pierrette Alarie, as Wanda; David Smith, as Baron Puck; and Louis Quilico, as Prince Paul. The chorus, trained by Margaret Hillis, was also in top form. —R. S.

## Lakmé Scheduled For San Antonio

San Antonio, Texas.—The 14th Opera Festival in San Antonio, Texas, will be held from March 1 to 9. Under the musical direction of Victor Alessandro, four operas—"Carmen", "Marriage of Figaro", "La Bohème", and "Lakmé"—will be given.

Leading roles will be in the hands of Lily Pons, Nadine Conner, Nell Rankin, Mildred Miller, Eva Likova, Dorothy Kirsten, Richard Tucker, Frank Guarerra, Eugene Conley, Leopold Simoneau, and George London.

Anthony L. Stivanello will do the staging, and Peter Wolf is the scenic designer.

## National Chorus Ends First Tour

Radford, Va.—The recently founded National Chorus of America, composed of 54 young singers, completed its initial tour on Jan. 25 here. The choir is under the direction of Hugh Ross. Having started at Rutgers University, New Brunswick, N. J., on Jan. 9, the ensemble sang 15 other engagements, mainly at colleges and universities in Eastern Seaboard states. The chorus was presented by the National Institute for Music, which was created by the United States Brewers Foundation.

## Abilene Symphony Has Record Membership

Abilene, Texas.—The Abilene Symphony, conducted by Walter Charles, began its season with a higher subscription list than ever before in its history. A full house attended the initial program, which included the Overture to Smetana's "The Bartered Bride", Goldmark's "Rustic Wedding" Symphony; and Rachmaninoff's Second Piano Concerto, with Gyorgy Sandor as soloist.

## Columbia Artists Management, Inc.

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### VOCAL AND INSTRUMENTAL ATTRACTIONS

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# International Directory of Orchestras and Managements

## UNITED STATES

### Alabama

**Birmingham Symphony.** Conductor: Arthur Bennett Lipkin. Manager: Robert E. MacIntyre. 903 City Hall.  
**Mobile Symphony.** Conductor: John G. Hoover. Box 1403, Mobile. Manager: R. P. Denniston.  
**Montgomery Symphony.** Conductor: Harold Rohlig. Box 1905.

### Arizona

**Phoenix Symphony.** Conductor: Leslie Hodge. Manager: Mrs. Harney Zorn. 19 E. Coronado Rd.  
**Tucson Symphony.** Conductor: Frederic Balazs. Manager: Frederick H. Lowry. 2719 E. Broadway.

### Arkansas

**Arkansas Symphony.** Conductor: Sidney Palmer. 1107 Cumberland Ave., Little Rock.  
**Fort Smith Symphony.** Conductor: Harold Geiler. Manager: Raymond Marre. 125 N. 14th St.  
**Little Rock Philharmonic.** Conductor: Robert C. Rudolf. Manager: Michael Surso. 4th & Main Sts. G. Blass Co.  
**University of Arkansas-Fayetteville Symphony.** Conductor: Marx Pales.

### California

**Highland Park Symphony.** Conductor: William Vanden Burg. Manager: Tony Stefaniak. 127 S. Ave. 58, Los Angeles 42.  
**Huntington Park Symphony.** Conductor: Constantin Bakaleinikoff. President: Earl Anderson.  
**Inglewood Symphony.** Conductor: Ernst Gebert. 1000 Truro Ave.  
**Long Beach Philharmonic.** Conductor: Lauris Jones. Executive secretary: Mrs. John P. McDonald. 5336 Appian Way.  
**Los Angeles Philharmonic.** Conductor: Eduard van Beinum. Manager: Alice Taylor. 427 W. Fifth St.  
**Marin Symphony.** Conductor: Sandor Salgo. P. O. Box 403, San Rafael.  
**Modesto Symphony.** Conductor: Frank Mancini. Rt. 7, Box 1860.  
**Oakland Symphony.** Conductor: Orley See. Manager: E. Burton Weber. 2655 Wakefield Ave.  
**Pasadena Symphony.** Conductor: Richard Lert. Manager: Mrs. William C. Young. 181 S. Los Robles Ave.  
**Peninsula Symphony.** Conductor: Aaron Sten. P. O. Box 732, Redwood City. President: Robert L. Clark.  
**Sacramento Philharmonic.** Conductor: Fritz Berens. President: F. Morris Rowles. 906 21st St.  
**San Diego Symphony.** Conductor: Robert Shaw. Manager: Alexander Haas. Balboa Park Bowl.  
**San Francisco Symphony.** Conductor: Enrique Jorda. Manager: Howard K. Skinner. War Memorial Opera House.  
**San Jose Symphony.** Conductor: Sandor Salgo. Manager: Orrin Blattner. 5 Westcourt Drive, Saratoga.  
**San Leandro Civic Orchestra.** Conductor: Alexander Manke. 1136 E. 14th St.  
**Santa Barbara Symphony.** Conductor: Ernest Gold. Manager: Stefan Krayk. 3136 Calle Mariposa.  
**Santa Clara Philharmonic.** Conductor: Edward Azhderian. Manager: W. W. Sorenson. 802 Cascade Drive.  
**Santa Rosa Symphony.** Conductor: Corrick Brown. Manager: Lloyd K. Wood. P. O. Box 404.  
**Vallejo Symphony.** Conductor: Viri M. Swan. 1714 Fern Pl. President: Mrs. Elizabeth Demmon. 2000 Indiana St.

### Colorado

**Boulder Philharmonic.** Conductor: Thomas Facey. Manager: Mrs. Helen W. Berkheimer. 706 Pine Street.  
**Colorado Springs Symphony.** Conductor: Walter Eisenberg. High School Auditorium.  
**Denver Symphony.** Conductor: Saul Caston. Manager: Helen Black. 310 Mercantile Bldg.  
**Fort Collins Civic Symphony.** Conductor: Will Schwartz. Manager: Mrs. W. H. Leonard. 525 Whedbee.

**Golden Symphony.** Conductor: Thomas Facey. Manager: Lute J. Parkinson. 910 16th St.  
**Greeley Philharmonic.** Conductor: Henry T. Ginsburg. President: Mrs. Wayman Walker. P. O. Box 1238.  
**Pueblo Civic Symphony.** Conductor: Walter Eisenberg. Manager: Scott Gale. Memorial Hall.

### Connecticut

**Connecticut Symphony.** Conductor: Jonel Perlea. 1483 Post Road, Fairfield.  
**Eastern Connecticut Symphony.** Conductor: Victor Norman. Manager: Elizabeth Gourd. RFD #5, Norwich.  
**Hartford Symphony.** Conductor: Fritz Mahler. 800 Main St.  
**New Haven Symphony.** Conductor: Frank Brief. Manager: Harold Kendrick. 70 College St.  
**Norwalk Symphony.** Conductor: Quinto Maganini. President: Iden Kerney. P. O. Box 174.  
**Waterbury Symphony Orchestra.** Conductor: Mario DiCecco. Manager: Sylvia Meyers. 57 N. Main St.

### Delaware

**Wilmington Symphony.** Conductor: Van Lier Lanning. Manager: Thomas Tatnall. P. O. Box 1870.

### District of Columbia

**National Gallery Orchestra.** Conductor: Richard Bales. National Gallery of Art, Washington.  
**National Symphony.** Conductor: Howard Mitchell. Manager: Ralph Black. 2101 16th St., N.W., Washington.  
**Washington Civic Orchestra.** Conductor: Nicholas Pappas. 3149 16th St., N.W., Washington.

### Florida

**Florida Symphony.** Conductor: Frank Miller. Manager: David L. Cotton. P. O. Box 782, Orlando.  
**Florida West Coast Symphony.** Conductor: Alexander Bloch. Manager: Jack M. Rorimer. P. O. Box 1107, Sarasota.  
**Greater Pensacola Symphony.** Conductor: John T. Venetozzi. President: George Narber. P. O. Box 1705, Pensacola.  
**Jacksonville Symphony.** Conductor: James Christian Pfohl. Manager: C. M. Carroll. 317 O'Reilly Bldg.  
**St. Petersburg Symphony.** Conductor: Leon Pouloupoulos. President: Mrs. Harold W. Tomson. 520 14th Ave., S.  
**Tampa Philharmonic.** Four guest conductors. Manager: Mrs. Ella Zopf Hanson. P. O. Box 10099.  
**University of Miami Symphony.** Conductor: John Bitter. Manager: Marie Volpe. Dade County Auditorium.

### Georgia

**Atlanta Symphony.** Conductor: Henry Sopkin. Manager: William C. Herring. 215 Peachtree St., N.E.  
**Savannah Symphony.** Conductor: Chauncy Kelley. Manager: Robert P. Thomson, Municipal Auditorium.

### Idaho

**Boise Civic Symphony.** Conductor: Henry J. Von der Heide. Manager: Ernest Green. 1207 Fort St.

### Illinois

**Bloomington - Normal Symphony.** Conductor: Désiré Defauw. Manager: Dean F. Hilfinger. Corn Belt Bank Bldg.  
**Chicago Businessmen's Orchestra.** Conductor: Herbert Zipper. Manager: Merle T. Jennings. 410 S. Michigan.  
**Chicago Symphony.** Conductor: Fritz Reiner. Manager: George A. Kuyper. 220 S. Michigan.  
**Community Symphony of Chicago.** Conductor: Leon Stein. Secretary: Bernard Goldblatt. 33 S. Clark St.  
**Elgin Civic Symphony.** Conductor: Douglas Steensland. Elgin Community College, Elgin.  
**Knox-Galesburg Symphony.** Conductor: Gilbert Wilson. 1563 N. Broad St., Galesburg.  
**Oak Park-River Forest Symphony.** Conductor: Milton Preves. President: Edwin Duzan. 1124 So. Harvey Ave., Oak Park.

**Peoria Symphony.** Conductor: Rudolf Reiners. Manager: George Landon. Shrine Mosque.  
**Quincy Symphony.** Conductor: George Irwin. Manager: S. Leonard Pas, Jr. 300 Maine St.  
**Springfield Symphony.** Conductor: Harry Farman. Manager: Bill Nelms. 918½ S. Fifth.  
**West Suburban Symphony.** Conductor: Irwin I. Fischer. 31 E. Ogden Ave., La Grange.

### Indiana

**Columbus Symphony.** Conductor: G. Chester Kitzinger. 1601 Washington St. Manager: George F. Cook. 1121 Eighth St.  
**Evansville Philharmonic.** Conductor: Minas Christian. President: Howard C. Sandusky. 350 Court St.  
**Fort Wayne Philharmonic.** Conductor: Igor Buketoff. Manager: Marshall W. Turkin. 201 W. Jefferson St.  
**Indianapolis Symphony.** Conductor: Izler Solomon. Manager: Alan Meissner. Murat Theater.  
**Lafayette Symphony.** Conductor: Thomas E. Wilson. Manager: Kenneth Sharkey. 2414 Lamb St.  
**Michigan City Symphony.** Conductor: Palmer Myran. 2712 Roslyn Trail, Long Beach, Michigan City. President: Roy Hibner. 418 School St.  
**Muncie Symphony.** Conductor: Robert Harreaves. 601 N. Hawthorn Dr.  
**Philharmonic Orchestra of Indianapolis.** Conductor: Michael A. Bowles. President: Alberta Denk. 3263 N. Denny.  
**South Bend Symphony.** Conductor: Edwyn Hames. Manager: Mrs. Ronald Witt. 52886 Kenilworth Rd.  
**Terre Haute Symphony.** Conductor: James W. Barnes. 2300 S. Eighth St.

### Iowa

**Cedar Rapids Symphony.** Conductor: Henry Denecke. Manager: Stevan B. Smith. First Ave. Bldg.  
**Des Moines Symphony.** Conductor: Frank Noyes. President: Lorrain Walters. 540 Country Club Blvd., Des Moines.  
**Sioux City Symphony.** Conductor: Leo Kucinski. President: Howard L. Johnson. 402 Commerce Bldg.  
**Tri-City Symphony.** (Serves Moline and Rock Island, Ill., and Davenport.) Conductor: Charles Giganti. Manager: Mrs. R. B. Von Maur. 2915 Middle Rd., Davenport.  
**Waterloo Symphony.** Conductor: Mathys Abas. Manager: Nicholas George. 1419 E. Fourth.

### Kansas

**Bethany Symphony.** Conductor: Lloyd Spear. Bethany College, Lindsborg, Kans.  
**Topeka Civic Symphony.** Conductor: Everett Fetter. President: Mrs. Peter Caldwell. Washburn University.  
**Wichita Symphony.** Conductor: James Robertson. Manager: Henry Peltier. 105 W. Second.

### Kentucky

**Louisville Orchestra.** Conductor: Robert Whitney. Manager: R. H. Wangerin. 830 S. 4th St.

### Louisiana

**New Orleans Philharmonic-Symphony.** Conductor: Alexander Hilsberg. Manager: Jack F. Dailey. 605 Canal St.  
**Shreveport Symphony.** Conductor: John Shenaut. President: William Rountree. Shreveport Symphony House, Box 4057.

### Maine

**Portland Symphony.** Two guest conductors. President: Jean Gannett Williams. Box 1905.

### Maryland

**Baltimore Symphony.** Conductor (1957-58): Massimo Freccia. Manager: Betty Danneman. 800 Cathedral St.  
**Montgomery Symphony.** Conductor: Chester J. Petranek. Manager: Donald E. Deyo. 9821 Rosensteel Ave., Silver Spring.

### Massachusetts

**Boston Pops Orchestra.** Conductor: Arthur Fiedler. Manager: Thomas D. Perry, Jr., Symphony Hall.

**Boston Symphony.** Conductor: Charles Munch. Manager: Thomas D. Perry, Jr., Symphony Hall.

**Brockton Orchestral Society.** Conductor: Moshe Paranov. Manager: Irving Stone. 418 Moraine.

**Cape Ann Symphony.** Conductor: Armand Vorce. Manager: Sam Gordon. 36 Eastern Point Rd., Gloucester.

**Civic Symphony of Boston.** Conductor: Paul Cherkassky. Manager: Ethel Gerard. 22 Medfield St., Boston.

**Lowell Philharmonic.** Conductor: Julius Woessner. 263 E. Merrimack St.

**Pioneer Valley Symphony.** Conductor: Nathan Gottschalk. President: C. Fowler Pickhardt. P. O. Box 268, Greenfield.

**Reading Symphony.** Conductor: Weston L. Brannen. Manager: Charles F. Doughty. 43 Oak Ridge Rd.

**Springfield Symphony.** Conductor: Robert Staffanson. Manager: Benson E. Snyder. 49 Chestnut St.

## Michigan

**Battle Creek Symphony.** Conductor: Roger Parkes. Manager: Earle W. Gordon. 120 Fremont St.

**Detroit Symphony.** Conductor: Paul Paray. Manager: Howard Harrington. Ford Auditorium, 20 E. Jefferson Ave.

**Dow Symphony.** Conductor: Wilford Crawford. Dow Chemical Co., Midland.

**Flint Symphony.** Conductor: Raymond Gerkowski. Manager: Daniel R. Teare. Oak Grove Campus.

**Grand Rapids Symphony.** Conductor: Désiré Defauw. Manager: Milo G. DeVries. 1435 Alexander, S.E.

**Hamtramck Philharmonic.** Conductor: Frank Grabowski. Manager: Edward Gajec. 2322 Botsford St.

**Hillsdale Symphony.** Conductor: Edwyn H. Hames. Manager: Mrs. Jack Watson. 41 S. Broad St.

**Jackson Symphony.** Conductor: George C. Wilson. President: Garrett Gething. 1008 S. Bowen St.

**Kalamazoo Symphony.** Conductor: Herman Felber. Manager: Mrs. R. H. Dietrich. 421 W. South St.

**Lansing Civic Symphony.** Conductor: Romeo Tata. Michigan State University, East Lansing. President: Mrs. Leonard Mayhew. 4695 Chipewa Dr., Okemos.

**Plymouth Symphony.** Conductor: Wayne Dunlap. Manager: Maxfield Stroup. P. O. Box 99.

**Pontiac Symphony.** Conductor: Wayne Dunlap. Manager: George Eckroth. Pontiac State Bank Bldg.

**South Oakland Symphony.** Conductor: Henri Nosco. President: Clark Eastham. 418 N. Washington. Royal Oak, Mich.

**Saginaw Civic Symphony.** Conductor: Josef Cherniavsky. Manager: Robert Klepinger.

**Scandinavian Symphony.** Conductor: Henri Nosco. Society President: Francis E. Albee. 294 W. Breckenridge, Ferndale, 20.

## Minnesota

**Duluth Symphony.** Conductor: Hermann Herz. Manager: A. H. Miller. 704 Alworth Bldg.

**Fergus Falls Civic Orchestra.** Conductor: Frank C. Hedlund. 335 N. Whitford St.

**Minneapolis Symphony.** Conductor: Antal Dorati. Manager: Boris Sokoloff. 110 Northrop Memorial Auditorium.

**St. Paul Symphony.** Guest conductors. Manager: William Marlow. 53 W. Isabel.

## Mississippi

**Jackson Symphony.** Conductor: Theodore C. Russell. 236 E. Capitol St.

## Missouri

**Independence Symphony.** Conductor: Franklin S. Weddle. President: James P. Stanley. P. O. Box 103.

**Kansas City Philharmonic.** Conductor: Hans Schwieger. Manager: George Morgulis. 1217 Walnut Street.

**St. Louis Philharmonic.** Guest conductors. P. O. Box 591.

**St. Louis Symphony.** Conductor (1957-58): Vladimir Golschmann. Executive secretary: William Zalken. 1176 Arcade Bldg.

**Springfield Symphony.** Conductor: Chester Mofatt. Manager: Elisabeth D. Ingram. 316 South Ave.

## Montana

**Billings Symphony Society.** Conductor: George Perkins. P. O. Box 602.

**Great Falls Symphony.** Conductor: L. W. Upshaw. 505 Fourth Ave. N. Manager: S. L. Hjermstad.

## Nebraska

**Lincoln Symphony.** Conductor: Leo Kopp. Manager: D. A. Lienemann. 436 Stuart Bldg.

**Omaha Symphony.** Conductor: Richard E. Duncan. Manager: Cecil W. Slocum. 2218 Dodge St.

## Nevada

**Reno Civic Chorus and Orchestra.** Conductors: Keith Macy and Rodney Mercado. c/o University of Nevada.

## New Jersey

**New Jersey Symphony.** (Serves Northern New Jersey.) Conductor: Samuel Antek. Executive Secretary: Joan K. Wagner. 1 Depot Plaza, Maplewood.

**Paterson Philharmonic.** Conductor: Walter Schoeder. Manager: Frank Salerno. 393 Van Winkle Ave., Hawthorne.

**Teaneck Symphony.** Conductor: G. Donald Mairs. P. O. Box 174.

**Trenton Symphony.** Conductor: Guglielmo Sabatini. Manager: Emily Okun. 234 E. State St.

## New Mexico

**Albuquerque Civic Symphony.** Conductor: Hans Lange. P. O. Box 605. President: C. E. Dinkle.

## New York

**Albany Symphony.** Conductor: Edgar Curtis. P. O. Box 466.

**Babylon Symphony.** Conductor: Christos Vrionides. Manager: Rudi Wetzler. P. O. Box 459, Babylon, L. I.

**Batavia Civic Orchestra.** Conductor: Frederick Fennell. President: Mrs. Harry L. Trietley. Fargo Road, Stafford, N. Y.

**Bell Symphony.** Conductor: Fredric Kurzweil. 195 Broadway, New York City.

**Brooklyn Philharmonic.** Conductor: Siegfried Landau. Manager: Mignonne P. Ladin. Bklyn. Academy of Music. 30 Lafayette Ave.

**Buffalo Philharmonic.** Conductor: Josef Krips. Manager: Ramsi P. Tick. Kleinhans Music Hall.

**Elmira Symphony.** Conductor: Herman H. Genhart. Manager: Margaret Devitt. 1015 Ogden Ave.

**Little Falls Symphony.** Conductor: L. M. Dussault. Manager: Raymond Dise. W. Monroe St.

**National Orchestral Association.** Conductor: Leon Barzin. Executive secretary: Barnett Byman. 119 W. 57th St., New York City.

**New York Philharmonic.** Principal conductors (1957-58): Dimitri Mitropoulos, Leonard Bernstein. Conductor (1958-59): Leonard Bernstein.

Managing Director: Bruno Zirato. Asst. to President and Managing Director: George E. Judd, Jr. 113 W. 57th St., New York City.

**Peekskill Civic Orchestra.** Conductor: Frank J. Konnerth. 361 Dyckman St. Secretary: Edna Miller.

**Queens Symphony.** Conductor: David Katz. Manager: Jeanne Dale. 67-42 Ingram St., Forest Hills, Queens.

**Rochester Civic Orchestra.** Conductor: Paul White. Manager: Thomas S. Iannaccone. 60 Gibbs St.

**Rochester Philharmonic.** No permanent conductor. Manager: Thomas S. Iannaccone. 60 Gibbs St.

**Rockaway-Five Towns Symphony.** Conductor: Leon Hyman. Manager: Joseph D. Lehrman. 141-20 Cronston Ave., Neponsit 94, N. Y. C.

**Schenectady Symphony.** Conductor: Anthony R. Stefan. Manager: Theodore G. Mihran. 898 Ashtree Lane.

**Symphony of the Air.** Guest conductors. Business Manager: Jerome Toobin. Carnegie Hall, Rm. 915, New York City.

**Utica Civic Orchestra.** Conductor: Edgar J. Alderwick. 111 Columbia St.

**Westchester Symphony.** Conductor: Milton Forstater. President: Walter D. Archibald. 110 Greenridge Ave., White Plains, N. Y.

## North Carolina

**Charlotte Symphony.** Manager: Esther M. Waltenberger. 404½ S. Tryon St.

**Greensboro Symphony.** Conductor: George W. Dickieson.

**North Carolina Symphony.** Conductor: Benjamin Swalin. P. O. Box 1211, Chapel Hill.

**Winston-Salem Symphony.** Conductor: John Iuele. 822 W. Fifth St.

## North Dakota

**Grand Forks Symphony.** Conductor: Leo M. Haesle. Central High School Auditorium.

## Ohio

**Akron Symphony.** Conductor: Laszlo Krausz. 3119 Highland Dr., Silver Lake.

**Canton Symphony.** Conductor: Louis Lane. President: Mrs. M. F. Gruber. 1717 Market Ave., N.

**Cincinnati Symphony.** Conductor (1957-58): Thor Johnson. Conductor (1958-59): Max Rudolf. Manager: Craig Hutchinson. 111 E. Fourth St.

**Cleveland Orchestra.** Conductor: George Szell. Manager: A. Beverly Barksdale. 11001 Euclid Ave.

**Cleveland Philharmonic.** Conductor: F. Karl Grossman. 5000 Euclid Ave.

**Columbus Symphony.** Conductor: Evan Whallon. Manager: Clinton E. Norton. 55 E. State St.

**Dayton Philharmonic.** Conductor: Paul Katz. Manager: Miriam Rosenthal. North Lobby, Biltmore Hotel.

**Lima Symphony.** Conductor: William Byrd. President: Oren E. Dickason. 140 W. Grand Ave.

**Parma Symphony.** Conductor: Bruce McIntyre. 2808 Russell Ave.

**Springfield Ohio Symphony.** Conductor: Jackson Wiley. Manager: Mrs. George Brownfield. Chamber of Commerce Bldg.

**Toledo Orchestra.** Conductor: Joseph Hawthorne. Manager: Alice R. Erel. 401 Jefferson Ave.

**Youngstown Symphony.** Conductor: John Krueger. Manager: Helen Roberts. 518 Francisca Ave.

## Oklahoma

**Oklahoma City Symphony.** Conductor: Guy Fraser Harrison. Manager: Lewis E. Coley. Municipal Auditorium.

**Tulsa Philharmonic.** Seven guest conductors. Manager: Mrs. Winnifred Gillette. 515 S. Main.

## Oregon

**Grande Ronde Symphony.** Conductor: L. Rhodes Lewis. Box 824, La Grande.

**Portland Symphony.** Conductor: Theodore Bloomfield. 403 Park Bldg.

## Pennsylvania

**Allentown Symphony.** Conductor: Donald Voorhees. Executive secretary: Virginia E. Wartman. 941 Hamilton St.

**Altoona Symphony.** Conductor: Paul Cianci. Manager: James Collanbaine. P. O. Box 483.

**Butler County Symphony.** Conductor: Edward Roncone. Manager: Gerald L. Forcht. City Bldg.

**Easton Symphony.** Conductor: Richard Marcus. Secretary: Julia E. Swartwood. 2015 Butler St.

**Erie Philharmonic.** Conductor: James Sample. President: Isaac J. Silin. 820 G. Daniel Baldwin Bldg.

**Frankfort Symphony.** Conductor: Henry Pearlberg. 700 Tyson Ave., Philadelphia.

**Harrisburg Symphony.** Conductor: Edwin McArthur. Executive Secretary: Margie C. Hunsicker. 26 N. Third St.

**Lancaster Symphony.** Conductor: Louis Vynor. Manager: Robert E. Gilberg, c/o Armstrong Cork Co.

**Main Line Symphony.** Conductor: Louis Vynor. President: Albert F. Cary, c/o L. & O. Dev. Co. N. Wayne Ave., Wayne.

**Philadelphia Orchestra.** Conductor: Eugene Ormandy. Manager: Donald L. Engle. 1910 Girard Trust Bldg. (22).

**Pittsburgh Symphony.** Conductor: William Steinberg. Manager: John S. Edwards. 1305 Farmers Bank Bldg.

**Reading Symphony.** Conductor: Alexander Hilsberg. Manager: Dorothy B. Rowe. 635 Penn.

**Scranton Philharmonic.** Conductor: Frieder Weissmann. President: Henry J. Dende. 415 Connell Bldg.

**Wyoming Valley Philharmonic.** Conductor: Ferdinand Liva. Manager: Mrs. Niccolo Cortiglia. 184 S. River St., Wilkes-Barre.

**York Symphony.** Conductor: Robert Mandell. Manager: Golden B. Rissinger. Senior High School Auditorium.

## Rhode Island

**New Providence Symphony.** Conductor: Nathan Newburger. 174 Porter St. Manager: Carl Mitchell.



# Orchestras and Managements Directory

**Rhode Island Philharmonic.** Conductor: Francis Madeira. Manager: Edward G. Hail. 49 Westminster St.

## South Carolina

**Charleston Symphony.** Conductor: J. Albert Fracht. Secretary: Mrs. Simon Siegel. 120 Church St.

**Greenville Symphony.** Conductor: Peter Rickett. Manager: Mrs. Holmes Frederick. 526 Chick Springs Rd.

**Spartanburg Symphony.** Conductor: Henry Janiec. Converse College.

## Tennessee

**Chattanooga Symphony.** Conductor: Julius Hegyi. Lansford Hall.

**Knoxville Symphony.** Conductor: David Van Vactor. Manager: John E. McClane. Farragut Hotel.

**Nashville Symphony.** Conductor: Guy Taylor. Manager: Mrs. Noble Van Ness. Hermitage Hotel.

**Oak Ridge Symphony.** Conductor: Anthony Raisis. 139 Pembroke Rd.

## Territory of Hawaii

**Honolulu Symphony.** Conductor: George Barati. President: Carl E. Hanson. P. O. Box 1838.

## Texas

**Abilene Symphony.** Conductor: Walter Charles. Manager: Glenn Biggs. 155 Cedar St.

**Austin Symphony.** Conductor: Ezra Rachlin. Manager: Audrey M. Fenzl. Perry-Brooks Bldg.

**Amarillo Symphony.** Conductor: A. Clyde Roller. P. O. Box 2552.

**Beaumont Symphony.** Conductor: Edvard Fendler. Manager: Douglas Richards. 897 Calder Ave.

**Corpus Christi Symphony.** Conductor: Jacques Singer. Secretary: Litta R. Kline. Del Mar Auditorium. P. O. Box 495.

**Dallas Symphony.** Conductor (1957-58): Walter Hendl. Manager: Alan Watrons. 3409 Oak Lawn Ave.

**El Paso Symphony.** Conductor: Orlando Barera. Manager: Mrs. A. F. Quisenberry. Hilton Hotel.

**Fort Worth Symphony.** Conductor: Robert Hull.

**Houston Symphony.** Conductor: Leopold Stokowski. Manager: Tom M. Johnson. Music Hall.

**Lubbock Symphony.** Conductor: William A. Harrod. Manager: Mrs. M. H. Benson. 1625 Ave. Y.

**San Antonio Symphony.** Conductor: Victor Alesandro. Manager: Col. Thomas B. Woodburn. 916 Maverick Bldg.

**Wichita Falls Symphony.** Conductor: Erno Daniel. Manager: Mark P. Huber. Memorial Auditorium.

## Utah

**Utah Symphony.** Conductor: Maurice Abravanel. Manager: Harold Gregory. 55 W. First South St., Salt Lake City.

## Virginia

**Alexandria Civic Orchestra.** Conductor: O. Wendell Margrave. Manager: Mrs. Paul R. Walters. 300 Rucker Pl.

**Norfolk Symphony.** Conductor: Edgar Schenkman. Manager: William S. Nordlinger. 610 Maryland Ave.

**Richmond Symphony.** Conductor: Edgar Schenkman.

**Roanoke Symphony.** Conductor: Gibson Morrissey. Manager: Keith Willis. P. O. Box 823.

**Virginia Symphony.** Conductor: William Haaker. Manager: George Wiles. 2421 Park Ave., Richmond.

## Washington

**Bellingham Civic Orchestra.** Conductor: Frank D'Andrea.

**Bremerton Symphony.** Conductor: Robert B. Anderson. Manager: George Lewis. 205 Medical-Dental Bldg.

**Everett Symphony.** Conductor: Paul Giroux. Manager: Eugene Gunther. 1710 Lombard St.

**Seattle Symphony.** Conductor: Milton Katims. Manager: Mrs. Hugh E. McCreery. 614 Orpheum Bldg.

**Spokane Philharmonic.** Conductor: Harold Paul

Whelan. President: Edward H. Hughes. P. O. Box 131.

## West Virginia

**Bluefield Symphony.** Conductor: William B. Caruth. Manager: C. Wesley Scott. c/o Sunset News.

**Charleston Symphony.** Conductor: Geoffrey Hobday. Manager: Mrs. Frances Hoffman. 1104 Quarrier St.

**Clarksburg Symphony.** Conductor: Eugene Jose Singer. Manager: Paul M. Lowther. 351-355 W. Pike St.

**Wheeling Symphony.** Conductor: Henry Mazer. Manager: Forrest Kirkpatrick. 2227 Chapline St.

## Wisconsin

**Badger Symphony.** Conductor: Kenneth Byler. Manager: Fred W. Hagedorn. Box 721, Fond du Lac.

**Kenosha Symphony.** Conductor: Russell Harvey. Manager: Dr. Robert E. Sternloff. 5515 Sheridan Rd.

**LaCrosse Symphony.** Conductor: Peter Michelsen. President: Russell Huber. P. O. Box 623.

**Madison Civic Symphony.** Conductor: Walter Heermann. Executive secretary: Mrs. Bernice Graver. 211 N. Carroll St.

**Music Under The Stars Symphony.** Conductor: John Anello. 2004 E. Edgewood Ave.

**Oshkosh Civic Symphony.** Conductor: Harold W. Arentsen. Manager: C. W. Bronson. P. O. Box 522.

**Racine Symphony.** Conductor: Frederick Schulte. Manager: E. E. Mortensen. P. O. Box 273.

**Waukesha Symphony.** Conductor: Milton Weber. Manager: William Sloane. P. O. Box 531.

**Wausau Symphony.** Conductor: Hugo D. Marple. Manager: Lawrence Hoyt.

## Wyoming

**Cheyenne Civic Symphony.** Conductor: Will Schwartz. President: Mrs. R. S. Grier. 2907 Carey Ave.

## CANADA

**Edmonton Symphony.** Conductor: Lee Hepner. Manager: Mrs. G. H. Finland. Hudson's Bay Company. Edmonton, Alta.

**Halifax Symphony.** P. O. Box 551. Conductor: Jonathan Sternberg. President: S. T. Laufer.

**Kitchener-Waterloo Symphony.** Conductor: Glenn Kruspe. 74 St. George St., Kitchener, Ont.

**Orchestre Symphonique de Montréal.** Manager: Pierre Béique. 1476 Sherbrooke St. W., Montreal, P. Q.

**London Civic Symphony.** Conductor: Martin Boundy. 430 Talbot St., London, Ont.

**Orchestre Symphonique de Québec.** Conductor: Wilfred Pelletier. President: René Blanchet. 189 St. John St., Quebec.

**Ottawa Philharmonic.** Conductor: Thomas Mayer.

**Toronto Symphony.** Conductor: Walter Susskind. Manager: J. W. Elton. 178 Victoria St., Toronto, Ont.

**Vancouver Symphony.** Conductor: Irwin Hoffman. Manager: I. H. Dobbin. 570 Seymour St., Vancouver, B. C.

**Victoria Symphony.** Conductor: Hans Gruber. 1532 Broad St., Victoria, B. C.

**Winnipeg Symphony.** Associate conductor: Eric Wild. Manager: J. Stirling Dorrance. Hudson's Bay Store, Portage Ave. at Memorial Blvd., Winnipeg 1, Man.

## LITTLE ORCHESTRAS (U. S. and Canada)

(Additional little orchestras can be found listed under Group Attractions on Tour.)

**Candlelight Concerts.** Conductor, (1957-58): Reginald Stewart. Manager: Joseph Weisman. 1 E. Mt. Vernon Pl., Baltimore, Md.

**Brooklyn Chamber Music Society.** Conductor: Carl H. Tollefsen. 946 President St., Brooklyn, N. Y.

**Buffalo Symphonette.** Conductor: Fred Ressel. 14 Cheltenham Dr., Buffalo 16, N. Y.

**Chicago Chamber Orchestra.** Conductor Dieter Kober. 10223 Prairie Ave., Chicago 28.

**Cleveland Little Symphony.** Conductor: Theodore Bloomfield. Manager: Joseph Koch. 1101 Euclid Ave., Cleveland, Ohio.

**Colonial Little Symphony Society.** Conductor: Nicholas Harsanyi. President: David Kelly. Drew University, Madison, N. J.

**Denecke Sinfonietta.** Conductor and manager: Henry Denecke. First Ave. Bldg., Cedar Rapids, Iowa.

**Green Bay Symphonette.** Conductor: Ralph B. Holter. Manager: Robert J. Barlament. P. O. Box 507, Green Bay, Wis.

**Hart House Orchestra.** Conductor: Boyd Neel. Manager: Ezra Schabas. 135 College St., Toronto.

**Le Petit Ensemble.** Conductor: Thomas Facey. Denver, Colo.

**Little Orchestra Society.** Conductor: Thomas Scherman. General manager: Thea Dispeker. 35 W. 53rd St., New York City, N. Y.

**Little Symphony Society of San Francisco.** 785 Market St., San Francisco, Calif.

**Longines Symphonette.** Conductor: Mishel Piatro. Manager: Clarence E. Cramer. 306 S. Wabash Ave., Chicago.

**Memphis Sinfonietta.** Goodwyn Institute Bldg. Conductor: Vincent de Frank. 1915 S. Parkway East.

**New Chamber Orchestra of Philadelphia.** Conductor: Nicholas Harsanyi. 1738 Pine St., Philadelphia, Pa.

**Philadelphia Little Symphony.** Managers: Guber-Ford. 1700 Locust St., Philadelphia, Pa.

**Portland Chamber Orchestra.** Conductor: Boris Sirpo. Manager: Jean Henniger. P. O. Box 244, Portland, Ore.

**Saidenberg Little Symphony.** Conductor: Daniel Saidenberg. Manager: Colbert-La Berge Management. 105 W. 55th St., New York, N. Y.

**Santa Fe Sinfonietta and Choral Society.** Conductor: Hans Lange. President: Hugh M. Gray. Santa Fe, N. M.

**Tri-City Symphony (N.Y.).** Conductor: Edgar Curtis. 1138 Waverly Pl., Schenectady 8, N. Y.

**Worcester Orchestra.** Conductor: Harry Levenson. Manager: Loren K. Hutchinson. 105 Madison St.

**York Concert Society.** Conductor: Heinz Unger. Eaton Auditorium. Toronto, Can.

**Zimble String Sinfonietta.** Conductor: Josef Zimble. Manager: Aaron Richmond, 134 Newbury St., Boston, Mass.

## MEXICO

### Orchestras and Opera Houses

**Guadalajara.** Orquesta Sinfónica de Guadalajara. Conductor: Helmut Goldmann. Teatro Degollado, Guadalajara, Jalisco.

**Guanajuato.** Orquesta Sinfónica de la Universidad de Guanajuato. Conductor: José Rodríguez Frausto. Guanajuato, Gto.

**Jalapa.** Orquesta Sinfónica de Jalapa. Conductor: Luis Jimenez Caballero. Edificio Jalapeño, Jalapa, Veracruz.

**Mexico City.** Academia de la Opera de Bellas Artes. Director: Salvador Ochoa. Palacio de las Bellas Artes, Mexico 1, D. F.

**Opera International.** Jointly sponsored by the Institute of Fine Arts and Asociación Musical Daniel. José Ma. Marroqui No. 28-405, Mexico, D. F.

**Orquesta de Camara de Bellas Artes.** Conductor: Luis Herrera de la Fuente. Palacio de Bellas Artes, Mexico, D. F.

**Orquesta Sinfónica Nacional.** Conductor: Luis Herrera de la Fuente. Palacio de las Bellas Artes, Mexico 1, D. F.

**Orquesta Sinfónica de la Universidad.** Conductor: José F. Vázquez. Restoría, Ciudad Universitaria de Mexico, Pedregal de San Angel, Mexico, D. F.

**Monterrey.** Opera de Monterrey, A. C. Manager: Daniel Duno. Gran Teatro Florida, Monterrey, Nuevo León.

**Managers**  
**Asociación de Conciertos Chihuahua.** Bolivar 608, Chihuahua, Ch.

**Asociación Musical Daniel, A. C.** Manager:

Ernesto de Quesada, Jr. José María Marroqui No. 28-405, Mexico, D. F.  
**Asociación Musical Manuel M. Ponce.** Bucareli 12-105, Mexico, D. F.  
**Conciertos de Bellas Artes.** Manager: Rodolfo Halffter. Ave. Juárez No. 18-206, Mexico, D. F.  
**Instituto Nacional de Bellas Artes.** Director: Lic. Miguel Alvarez Acosta. Chief of the Department of Music: Jesus Durón. Palacio de las Bellas Artes, Mexico 1, D. F.  
**Sociedad Artística Tecnológico.** Director: Ing. Jose E. Amores. Sucursal de Correos J, Instituto Tecnológico de Monterrey, Monterrey, N. L.

## SOUTH AMERICA

### ARGENTINA

#### Orchestras

**Buenos Aires.** Orquesta de la Asociación "Amigos de la Música". Guest conductors. Santa Fe 453.  
 Orquesta de la Asociación del Profesorado Orquestal. Guest conductors. Sarmiento 1676.  
 Orquesta Sinfónica de la Ciudad de Buenos Aires. Guest conductors. Cerrito 618.  
 Orquesta Sinfónica Nacional. Conductor: Juan José Castro. Libertad 807.  
 Orquesta Sinfónica de Radio Nacional. Guest conductors. Ayacucho 1556.  
 Orquesta del Teatro Colon. Guest conductors. Cerrito 618.  
**Córdoba.** Orquesta Sinfónica de Córdoba. Guest conductors.  
**La Plata.** Orquesta Sinfónica del Teatro Argentino.  
**Mendoza.** Orquesta Sinfónica de Mendoza. Conductor: Jean Constantinesco. Universidad Nacional de Cuyo.  
**Santa Fe.** Orquesta Sinfónica de Santa Fe. Conductor: Washington Castro.  
**Tucumán.** Orquesta Sinfónica de Tucumán. Conductor: Carlos F. Cillario. Universidad Nacional de Tucumán.

#### Managers

**Barry & Cia.** Manager: Roberto F. Barry. Montevideo 264, Buenos Aires.  
**Conciertos Daniel.** Manager: Alfonso de Quesada. Lavalle 477, Buenos Aires.  
**Conciertos Iriberrí.** Manager: Bernardo Iriberrí. Florida 463, Buenos Aires.  
**Conciertos Omar.** Corrientes 1172, Buenos Aires.  
**Lola Villalobos de Laferrere.** Esmeralda 1386, Buenos Aires.  
**Organización de Conciertos.** Manager: Cecilia M. de Debenedetti. Bartolomé Mitre 1568, Buenos Aires.  
**Organización de Conciertos Gerard.** Manager: G. Uhlfelder-Werner Wagner. Corrientes 127, Buenos Aires.  
**José Schraml.** Lavalle 477, Buenos Aires. Nicolás Zborovsky. Viamonte 1646, Buenos Aires.

### BRAZIL

#### Orchestras

**Rio de Janeiro.** Orquesta Sinfónica Brasileira. Conductor: Eleazar de Carvalho. Avda. Rio Branco, 137.  
**São Paulo.** Orquesta Sinfónica de São Paulo. Conductor: Camargo Guarnieri.

#### Managers

**Associação Brasileira de Conciertos.** Rua Mexico 74, Rio de Janeiro.  
**Cultura Artística.** Largo Carioca 5, Rio de Janeiro.  
**Hermann Frischler.** São Paulo.  
**Organización de Conciertos Gerard.** Representative: Hermann Frischler. Caixa Postal 8928, São Paulo.

### CHILE

#### Manager

**Organización de Conciertos Gerard.** Representative: Erwin Heyl. Casilla de Correo 3218, Santiago de Chile.

## COLOMBIA

#### Manager

**Organización de Conciertos Gerard.** Representative: Hernando Gutierrez. Izardo. Apartado Aereo 5845, Bogota.

## URUGUAY

#### Manager

**Organización de Conciertos Gerard.** Representative: Guillermo Meque. Zabala 1542, 4°, Montevideo.

## EUROPE

(Managements marked by an asterisk are members of the European Concert Managers' Association.)

## AUSTRIA

#### Orchestras and Opera Houses

**Vienna.** Vienna Philharmonic. Guest conductors. Manager: Helmut Wobisch. Bösendorferstrasse 12, Vienna 1.  
 Vienna Staatsoper. Opernring 2, Vienna 1.  
 Vienna Symphony. Lothringerstrasse 20, Vienna 3.  
 Vienna Volksoper. Manager: Fritz Salmhofer. Wahringerstrasse, Vienna 9.

#### Managers

**Theo Cieplik.** Gussausstrasse 16, Vienna 4.  
 Gesellschaft der Musikfreunde. Director: Rudolph Gamsjäger. Bösendorferstrasse 12, Vienna 1.  
**Konzertdirektion Schroeder.** Landstrasse 49, Linz.  
**Konzerthausgesellschaft.** Director: Dr. Egon Seefehlner. Lothringerstrasse 20, Vienna 3.  
**"Opera".** Director: Victor Vladarsky, Reithlegasse 12, Vienna 19.  
**\*Martin H. Taubman.** Lothringerstrasse 20, Vienna 3.  
**Universal Concert.** Director: Alfred Diez. Karlsplatz 6, Vienna 1.

## BELGIUM

#### Orchestras

**Antwerp.** Orchestre des Kursaals d'Ostende et de Knokke. Manager: Renaat Van Zundert, 34 rue de la Constitution.  
 Orchestre du Conservatoire Royal de Musique d'Anvers. Manager: Flor Peters. Koninklyk Vlaams Conservatorium.  
**Brussels.** Orchestre National de Belgique. No regular conductor. Managed by Ministère de l'Instruction Publique (Direction Générale des Beaux-Arts) 5 rue aux Laines.  
 Grand Orchestre Symphonique de L'Institut National de Radiodiffusion. Conductor: Daniel Sternfeld. Managers: Gaston Brenta, Leonce Gras, 18 Place Eugene Flageley.  
**Charleroi.** Orchestre Symphonique du Conservatoire de Charleroi. Manager: Sylvain Vuillemin.  
**Liège.** Orchestre du Conservatoire de Musique. Manager: Fernand Quinet, 14 rue Forger.

#### Managers

**\*Gaston Arien.** 53 rue Godefroid de Bouillon, Brussels.  
**Association des Concerts Classiques.** Manager: Jef Alpaerts, 105 Kononklijke laan, Antwerp.  
**Association des Concerts du Conservatoire Royal de Bruxelles.** President: Jean Van Straelen. 30 rue de la Régence, Brussels.  
**Association des Spectacles et Concerts Populaires.** 11 rue Baron Horta, Brussels.  
**"L'Atelier."** Manager: Marcel Hastir, 51 due du Commerce, Brussels.  
**Bach Antwerps Gezelschap.** Manager: Mrs. J. van Poppel, 25 Transvaalstraat, Antwerp.  
**Bureau International de Concerts.** L. Driessens, 59 Boulevard du Général Jacques, Brussels.  
**\*Centre Belge des Echanges Culturels Internationaux.** Manager: Maurice Huisman, 40 Boulevard du Régent, Brussels.  
**Oeuvre des Artistes.** Director: M. Hogge. Boulevard Frère Orban 46, Liège.

**Pimentel Theatrical Productions.** Manager: M. Henriques Pimentel, 69 avenue Louis Lepoutre, Brussels.  
**Société des Concerts d'Anvers.** Manager: Renaat Van Zundert, 34 rue de la Constitution, Antwerp.  
**Société Philharmonique de Bruxelles.** Manager: Marcel Cuvelier, 11 rue de la Bibliothèque, Brussels.

## DENMARK

#### Orchestras

**Aarhus.** Aarhus By-Orkester. Conductor: Thomas Jensen. Manager: C. Mourier, Kystvej 51.  
**Copenhagen.** Kongelige Kapel (Royal Opera Symphony). Conductors: Johan Hye-Knudsen, John Frandsen.  
 Radiosymfoniorkestret. Conductors: Erik Tuxen, Launy Grondahl. Auspices: Statsradiofonien. Rosenørnsalle 22.

#### Managers

**\*Engström and Södring.** Palaegade 6, Copenhagen.  
**\*Wilhelm Hansen Musikforlag.** Gothersgade 9-11, Copenhagen.  
**\*Odense Koncertbureau.** H. C. Hansen, Vester-gade 57, Odense.

## FINLAND

#### Orchestras

**Helsinki.** Helsinki Chamber Orchestra. Conductor: Paavo Berglund.  
 Helsinki Municipal Orchestra. Conductor: Tauno Hannikainen. Manager: Nils-Eric Ringbom.  
 Helsinki Theatre Orchestra. Conductor: Jussi Jalas.  
 Radio Symphony Orchestra. Conductor: Nils-Eric Fougstedt.  
**Jyväskylä.** Jyväskylä Orchestra. Conductor: Ahti Karjalainen.  
**Lahti.** Lahti Municipal Orchestra.  
**Oulu.** Oulu Orchestra. Conductor: Urpo Pesonen.  
**Tampere.** Tampere Municipal Orchestra. Conductor: Eero Kosonen.  
**Turku.** Turku Municipal Orchestra. Conductor: Ole Edgren.  
**Vaasa.** Vaasa Orchestra. Conductor: Eino Haipus.

#### Managers

**\*Konserttdirektion Fazer.** Director: Roger Lindberg. Alexandersgatan 11, Helsinki.  
**\*Kurt Londen.** Norra Esplanadgatan 37 C, Helsinki.  
**\*R. E. Westerlund Oy.** Manager: Herman Sjöblom. Norra Esplanadgatan 37, Helsinki.

## FRANCE (PARIS)

#### Orchestras

**Paris.** Orchestre National de la Radiodiffusion Française. Guest conductors. Director: Henry Barraud. 36 Ave. de Friedland, Paris 8.  
 Société des Concerts Colonne. Director: Charles Munch. Secretary: M. Dehm. 13 rue de Tocqueville, Paris 17.  
 Société des Concerts du Conservatoire. Conductor: André Cluytens. Secretary: André Huot. 14 rue de Madrid, Paris 9e.  
 Société des Concerts Lamoureux. Conductor: Igor Markevitch. Manager: M. Tavernier. 9-11 Avenue Delcasse, Paris 8.  
 Société des Concerts Padeloup. Conductor: Albert Wolff. Manager: M. Decerf. 18 rue de Berne, Paris 8.

#### Managers

**\*Administration de Concerts.** Directors: Maurice and Yves Dandelot. 252 Faubourg St-Honoré, Paris 8.  
**\*Alonso.** 252 Faubourg St-Honoré, Paris 8.  
**\*Bureau de Concerts Marcel de Valmalète.** 9-11 Avenue Delcasse, Paris 8.  
**\*Bureau International de Concerts.** Director: Charles Kiesgen. 252 Faubourg St-Honoré, Paris 8.  
**\*Leon and George Delort.** 252 Faubourg St-Honoré, Paris 8.



# Orchestras and Managements Directory

- \***Dussurget et Lambert**, Bureau de Concerts de Paris. 139 Boulevard Magenta, Paris 9.  
 \***Claude Giraud**, Office International de Concerts et de Spectacles. 252 Faubourg St.-Honoré, Paris 8.  
 \***Eugène Grunberg**, 252 Faubourg St.-Honoré, Paris 8.  
**Anatole Heller**, 9-11 Avenue Delcasse, Paris 8.  
**Léonid Léonidoff**, 9-11 Avenue Delcasse, Paris 8.  
**Fernand Lombroso**, 48 Boulevard des Batignolles, Paris 17.  
 \***Office Artistique Continental**, Director: Mme. Nadine Bouchonnet, 9-11 Avenue Delcasse, Paris 8.  
 \***Organisation Artistique International**, (Horwitz et Cie.) Director: Michael Rainer, 9-11 Avenue Delcasse, Paris 8.  
 \***Raymond de Saint-Ours**, Bureau des Grands Concerts, 11 Rue St.-Lazare, Paris 8.  
 \***Maurice Werner**, Bureau de Concerts, 15 Ave. Montaigne, Paris 8.

## FRANCE (PROVINCES)

### Orchestras

- Bordeaux**, Orchestre du Conservatoire de Bordeaux. Director: George Carrière, 124 Rue du Docteur A. Barraud.  
**Lille**, Orchestre du Conservatoire de Lille. Place du Concert.  
**Lyon**, Association Philharmonique. Manager: R. Proton de la Chapelle, 40 Quai Gailleton.  
**Marseille**, Société des Concerts du Conservatoire. Director: André Audoli, 1 Rue de la Bibliothèque.  
**Strasbourg**, Orchestre du Conservatoire de Strasbourg. Conductor: Ernest Bour, 9 Rue Brûlée.  
**Toulouse**, Association Symphonique. Manager: M. Bentaberri, Théâtre du Capitole.

### Managers

- Mme. Grignon-Faintrenie**, 24 Rue Confort, Lyon.  
**Michel Guyet Beal**, 13 Rue de la République, Lyon.  
**M. Lecacheur**, 23 Rue de la Bourse, Saint-Etienne.  
**Max D'Orelli**, 2 Place de la République, Mulhouse.  
**E. Robert Trebor**, 5 Rue Curiol, Marseille.  
**Gustave Wolff**, 24 Rue de la Mésange, Strasbourg.

## GERMANY

### Orchestras and Opera Houses

- Aachen**, Stadttheater. Director: Paul Mundorf. Conductor: Wolfgang Sawallisch. (Also concerts.)  
**Augsburg**, Städtische Bühnen. Director: Hans Meissner. Conductor: Anton Mooser.  
**Baden-Baden**, Südwestfunk Orchester (radio). Conductor: Hans Rosbaud.  
**Bamberg**, Bamberger Symphoniker. Conductors: André Cluytens, Heinrich Hollreiser, Joseph Keilberth, Rudolf Kempe, Heinz Wallberg.  
**Berlin**, East Sector, Deutsche Staatsoper. Director: Max Burghardt. Conductors: Franz Konwitschny, Lovro von Maticic.  
 Komische Oper. Director: Walter Felsenstein. Conductor: Vaslav Neumann. Behrenstrasse, Berlin W. 8.  
**Berlin**, West Sector, Philharmonisches Orchester. Director: Gerhart von Westernman. Conductor: Herbert von Karajan. Dahlem, Im Gehege 9. Städtische Oper. Director: Carl Ebert. Conductors: Artur Rother, Richard Kraus, Berlin, W.  
 Radio-Symphonie-Orchester (formerly RIAS Orchester). Conductor: Wolfgang Stresemann.  
**Bonn**, Städtisches Orchester. Conductor: Volker Wangerheim.  
 Theater der Stadt Bonn. Director: Karl Pempelfort. Conductor: Peter Maag.  
**Bremen**, Theater der Freien Hansestadt Bremen. Director: Albert Lippert. Conductor: Heinz Wallberg.  
**Cologne**, Bühnen der Stadt Köln. Director: Herbert Maisch. Conductor: Otto Ackermann.  
 Gürzenich Orchester. Conductor: Günter Wand.  
**Darmstadt**, Landestheater. Director: Gustav Rudolf Sellner. Conductor: Hans Zanotelli.

- Dresden**, Staatstheater. Director: Heinrich Allmeroth. Conductor: Lovro von Maticic.  
**Düsseldorf** and **Duisburg**, Deutsche Oper am Rhein. Combined opera of Düsseldorf and Duisburg. Director: Hermann Juch. Conductor: Fritz Zaun.  
**Düsseldorf**, Städtisches Symphonieorchester. Conductor: Eugen Szenkar.  
**Essen**, Städtische Bühnen. Director: Karl Bauer. Conductor: Gustav König. (Also concerts.)  
**Frankfurt am Main**, Orchester der Frankfurter Museums-gesellschaft. Conductor: Georg Solti. Städtische Bühnen. Director: Harry Buckwitz. Conductor: Georg Solti.  
 Symphonie-Orchestra des Hessischen Rundfunks (radio). Conductor: Otto Matzerath.  
**Hamburg**, Hamburgische Staatsoper. Director: Heinz Tietjen. Conductor: Leopold Ludwig.  
 Philharmonisches Staatsorchester. Conductor: Joseph Keilberth.  
 Symphonie-Orchester des Norddeutschen Rundfunks (radio). Conductor: Han Schmidt-Isserstedt.  
**Hanover**, Landestheater G.m.b.H. Director: Kurt Ehrhardt. Conductor: Johannes Schüler. (Also concerts.)  
**Heidelberg**, Städtische Bühnen. Director: Paul Hager. Conductor: Karl Rucht. (Also concerts.)  
**Karlsruhe**, Badisches Staatstheater. Director: Paul Rose. Conductor: Alexander Krannhals. (Also concerts.)  
**Leipzig**, Gewandhaus Orchester. Conductor: Franz Konwitschny.  
 Städtisches Theater. Director: Johannes Arpe. Conductor: Helmut Seydelmann.  
**Lübeck**, Bühnen der Hansestadt Lübeck. Director: Christian Mettin. Conductor: Christoph von Dohnanyi.  
**Mannheim**, Nationaltheater. Director: Hans Schüler. Conductor: Herbert Albert. (Also concerts.)  
**Munich**, Bayrische Staatsoper. Director: Rudolf Hartmann. Conductor: Ferenc Fricsay.  
 Münchener Philharmonie. Conductor: Fritz Rieger.  
 Symphonie Orchester des Bayerischer Rundfunks (radio). Conductor: Eugen Jochum.  
**Saarbrücken**, Stadttheater. Director: Günther Stark. Conductor: Philipp Wüst.  
**Stuttgart**, Stuttgarter Kammerorchester. Conductor: Karl Münchinger.  
 Symphonie Orchester des Süddeutschen Rundfunks (radio). Conductor: Hans Müller-Kray.  
 Württembergisches Staatstheater. Director: Walter Erich Schäfer. Conductor: Ferdinand Leitner. (Also concerts.)  
**Wiesbaden**, Hessisches Staatstheater. Director: Friedrich Schramm. Conductor: Arthur Apelt.

### Managers

- \***Hans Adler**, Berlin-Schmargendorf, August Viktorstr. 64.  
**Felix Balhausen**, Martiusstrasse 3, Munich.  
 \***Gustave Fineman**, Westdeutsche Konzertdirektion Appelloffplatz 20, Köln.  
**Walter Funk**, Laubenheimer Platz 5, Berlin-Wilmersdorf.  
**Hermann Gail**, Spanische Allee 158, Berlin-Nikolassee.  
 \***Maria Goette-Paul Kloss**, Warburgstrasse 42, Hamburg, 13.  
 \***Gertude Heinicke**, Herbartstrasse 28, Berlin-Charlottenburg.  
 \***Robert Kollitsch**, Geisbergstrasse 40, Berlin, W. 30.  
 \***Konzertdirektion C. Ebner**, Manager: Clara A. Gunderloch, Feuerbachstrasse 30, Frankfurt.  
 \***Konzertdirektion Hans Schlote**, Stettenstrasse 31, Frankfurt am Main.  
**Konzertdirektion Dickers & Schlote**, Karlstrasse 130, Düsseldorf.  
**Elisabeth Roeder**, Mommsenstr. 9, Berlin-Charlottenburg 5.  
 \***Erwin Russ**, Südwestdeutsche Konzertdirektion, Charlottenplatz 17, Stuttgart.  
**Walter Schibille**, Anzengruberstr. 5, Berlin-Neukölln.  
 \***Rudolf Vedder**, Mauerkircherstrasse 8, Munich 27.

- \***C. W. Winderstein**, "Concerto" Sendlingerstrasse 55, Munich.  
 \***G. Wylach**, Germanenstrasse 45, Wuppertal.

## GREAT BRITAIN

### Orchestras

- Birmingham**, City of Birmingham Symphony. Conductor: Andrej Panufnik, 161 Corporation St.  
**Bournemouth**, Bournemouth Municipal Orchestra. Conductor: Charles Groves, Winter Gardens.  
**Brighton**, Southern Philharmonic. Conductor: Herbert Menges, 17 Ship St.  
**Glasgow**, Scottish National Orchestra. Conductor: Hans Swarowsky, 150 Hope St., Glasgow C. 2.  
**Liverpool**, Liverpool Philharmonic. Conductor: John Pritchard, Philharmonic Hall, Hope St., Liverpool 1.  
**London**, BBC Northern Orchestra. Conductor: John Hopkins, Broadcasting House, London W. 1.  
 BBC Scottish Orchestra. Conductor: Ian Whyte, Broadcasting House, London W. 1.  
 BBC Symphony. Conductor: Rudolf Schwarz, Broadcasting House, London W. 1.  
 BBC Welsh Orchestra. Conductor: Rae Jenkins, Broadcasting House, London W. 1.  
 London Philharmonic. Conductor: Sir Adrian Boult, 53 Welbeck St., London W. 1.  
 London Symphony. Guest conductors, 124 Sloane St., London W. 1.  
 Philharmonia Orchestra. Artistic Director: Walter Legge, 124 Wigmore St., London W. 1.  
 Royal Philharmonic. Conductor: Sir Thomas Beecham, 12B St. George St., Hanover Square, London W. 1.  
**Manchester**, Hallé Orchestra. Conductor: Sir John Barbirolli, St. Peter's Square, Manchester 2.

### Managers

- Anthony Adams, Ltd.**, Manager: Mrs. Doris Tucker, 132 Copse Hill, London S.W. 20.  
**Anglo-American Music Society**, Director: N. K. Miller, 12 St. George St., London W. 1.  
**Anglo-Austrian Music Society**, 139 Kensington High St., London W. 8.  
 \***Lies Askonas**, 19A Air St., London W. 1.  
**W. H. Barrington-Coupe**, 40 Goodge St., London W. 1.  
**Beecham Concerts Society**, Manager: Miss Hudson, 12 St. George St., London W. 1.  
 \***Nicholas Chaveaux**, 28 Bury Walk, London S.W. 3.  
 \***John Coast**, 58 Ennismore Gardens, London S.W. 7.  
**Harold Fielding, Ltd.**, Fielding House, 53-54 Haymarket, London S.W. 1.  
 \***Julius Finzi, Ltd.**, 14 Henrietta Place, London W. 1.  
**S. A. Gorlinsky, Ltd.**, 35 Dover St., London W. 1.  
**Victor Hochhauser**, 997 Finchley Rd., London N.W. 11.  
 \***Harold Holt, Ltd.**, Manager: Ian Hunter, 122 Wigmore St., London W. 1.  
 \***Ibbs and Tillett, Ltd.**, Manager: Mrs. E. H. Tillett, 124 Wigmore St., London W. 1.  
**Imperial Concert Agency**, Manager: Miss T. Connely, 22 Trebovir Rd., London S.W. 5.  
 \***Ingen and Williams**, Manager: Joan Ingpen, 14 Henrietta Place, London W. 1.  
**Mark Lynford**, 17 Cavendish Sq., London W. 1.  
**Sir Robert Mayer Concerts**, Finsbury House, Bloomfield St., London E.C. 2.  
**Strok, Tillett & Holt**, 124 Wigmore St., London W. 1.  
 \***Wilfrid Van Wyck, Ltd.**, 80 Wigmore St., London W. 1.

## GREECE

### Managers

- \***Bureau Artistique d'Athènes**, Director: George P. Kourakos, 33-35 Passage Pasmazoglou, Athens.

## ITALY

### Orchestras and Opera Houses

- Florence**, Teatro Comunale. General Manager: Pariso Votto.  
**Genoa**, Teatro Comunale Carlo Felice. Artistic Director: Madame Celeste Lanfranco.

# Orchestras and Managements Directory

**Milan.** Orchestra dell'Angelicum. Conductor: A. Janus.

Orchestra Lirica di Milano della RAI. Conductor: Nino Sanzogno. Corso Sempione 27.  
Orchestra Pomeriggi Musicali. Conductor: Ettore Gracis. Artistic Director: Bindo Missiroli. Teatro Nuovo.  
Teatro alla Scala. General Manager: Dr. Antonio Ghiringhelli. Artistic Director: Francesco Siciliani.

**Naples.** Orchestra Alessandro Scarlatti della RAI di Napoli. Conductor: Franco Caracciolo. Artistic Director: Franco Michele Napolitano. Via Tarsia 23.  
Teatro San Carlo di Napoli. General Manager: Pasquale di Costanzo.

**Rome.** Orchestra Stabile Accademia Nazionale di Santa Cecilia. Chief Conductor: Fernando Previtali. Via Vittoria 6.  
Orchestra Sinfonica di Roma della RAI. Conductor: Ferruccio Scaglia. Via del Babuino 9.  
Teatro dell'Opera di Roma. Artistic Director: Guido Sampaoli.

**Palermo.** Teatro Massimo di Palermo. Director: Mr. Tramonti.

**Spoletto.** Teatro Lirico Sperimentale. Director: Francesco Pallotelli. Via Agostino de Pretis 60, Rome. (In association with the American Commission for Cultural Exchange with Italy, for Fulbright scholars.)

**Torino.** Orchestra Sinfonica della RAI di Torino. Conductor: Mario Rossi. Via Montebello 12.

**Trieste.** Teatro Verdi di Trieste. Director: Mr. Antonicelli.

**Venice.** Teatro Fenice di Venezia. Director: Mr. Mortari.

## Managers

\*Agenzia Internazionale Concerti per la Propaganda Musicale. Directresses: Clara Camus and Irene Casillo. Via Boncompagni 12, Rome.  
A.L.C.I. Directors: Liduino Bonardi (Opera section), \*B. Moltrasio (Concert section). Via S. Radegonda 11, Milan.

Giovanni Kurlander. Via Cappello 12, Trieste.

Emmy Moresco. O.R.I.A. Via Zenale 11, Milan.

\*Organizzazioni Internazionali Concerti. Director: Ada Finzi. Via Andegari 6, Milan.

Organizzazioni Programmi all'Estero e Rappresentanze Artistiche (Opera). Cardenia Botti and Renata Gaede. Via Novembre 154, Rome.

Guido Paternieri, director, "Commedianti in Musica" Opera Company, Via Pancaldo 6.

Radio Italiana (RAI). Director: Mario Labroca. Via del Babuino 9, Rome.

Ufficio Lirico Internazionale (ULI). Antonio Soyat. Via Sistina 91, Rome.

## LUXEMBOURG

### Manager

Amis de la Musique. President: M. E. Mayer. Casino de Luxembourg.

## THE NETHERLANDS

### Orchestras and Opera Houses

**Amsterdam.** Concertgebouw Orkest. Conductors: Eduard van Beinum and George Szell. Jacob Obrechtstraat 51.  
Netherlands Opera. Stadsschouwburg, Leidseplein.

**Arnhem.** Het Gelders Orkest. Conductors: Jan Out, Leo Pappenheim. Koningstraat 15.

**Brabant.** Brabants Orkest. Conductor: Hein Jordans. Julianaplein 13. 's-Hertogenbosch.

**Enschede.** Twentsch Philharmonische Orkest. Conductor: Yvon Baarspul. Kneedweg 28.

**Groningen.** Groninger Orkest Vereniging. Conductor: Jan van Epenhuysen. O. Kyk in 't Jatstraat.

**Haarlem.** Haarlemse Orkest Vereniging. Conductor: Henri Arends Lange. Begijnestraat, 13 road.

**The Hague.** Residentie Orkest. Conductor: Willem van Otterloo. Muzenstraat 29.

**Maastricht.** Limburgs Symfonie Orkest. Conductor: André Rieu. Lenculenstraat 31.

**Rotterdam.** Rotterdamsch Philharmonische Orkest. Conductor: Eduard Flipse. Schiedamsse Singel 89b.

**Utrecht.** Utrechtsch Stedelijk Orkest. Conductor: Paul Hupperts. Parkstraat 8.

## Managers

\*Concertdirectie G. de Koos. Van Moersselestraat 7, The Hague.

Johan Koning. Ruycrocklaan 32, The Hague.

\*N. V. Internationale Concertdirectie Ernest Krauss. J. W. Brouwersplein 4, Amsterdam.

\*Nederlandsche Concertdirectie J. Beck. Koninginnegracht 82, The Hague.

\*Nederlandsche Impresariaat. Miss M. Schill. Jacob Obrechtstraat 51, Amsterdam Zuid.

## NORWAY

### Orchestras

**Bergen.** Musikelskapet Harmonien. Conductor: Carl Garaguly. Manager: O. Bucher Johannessen. Olav Kyrresgate 11.

**Oslo.** Filharmonisk Selskap. Conductor: Odd Grüner-Hegge. Manager: Eigil Beck. Tollbugata 24.

**Stavanger.** Stavanger Byorkester. Conductor: Karsten Andersen.

**Trondheim.** Trondheims Symfoniorkester. Conductor: Finn Audun Oftedal.

## Managers

\*F. Dietrichson. Fr. Nansens plass 6, Oslo.

\*P. Gottschalk. Impresario A.S. Tollbugata 3, Oslo.

\*Martha Jensen. Konserbyraet A.S. Fr. Nansens plass 6, Oslo.

\*Max Lefko. Incognitogate 16, Oslo.

\*Signe Oevstaas—Rudolf Libæk. Norsk Konsertdireksjon. Tordenskjoldsgate 6, Oslo.

## PORTUGAL

### Orchestras and Opera Houses

**Lisbon.** Orquestra Filarmonica de Lisboa. Conductor: Ivo Cruz.

Orquestra Sinfonica Nacional. Conductor: Pedro de Freitas Branco.

S. Carlos Theatre. Director: Dr. José de Figueiredo.

**Porto.** Orquestra do Conservatorio do Porto. Conductor: Antonio de Almeida (appointed for six months).

## Managers

**Circulo Pedroso Cultura Musical.** Director: Elisa de Sousa. 22 Borges Carneiro, Lisbon.

**Emperza Cinematografica Imperio.** Manager: Fernando Seixas. Alameda de D. Alfonso Henriques, Lisbon.

**Emanuel Ferreira.** R. Anselmo Brancamp, Porto.

**Sociedade de Concertos de Lisboa.** Rua Novo do Almada 95, Lisbon.

\*Constantino Varela-Cid. P. da Alegria 22, Lisbon.

## SPAIN

### Orchestras

**Barcelona.** Orquesta Municipal de Barcelona. Conductor: Eduardo Toldrá. Sponsor: Ayuntamiento de Barcelona.

**Bilbao.** Orquesta Municipal de Bilbao. No regular conductor. Sponsor: Ayuntamiento de Bilbao.

**Madrid.** Orquesta de Camara de Madrid. No regular conductor. Sponsor: Marqués de Bolarque, Banco Urquijo.

Orquesta Filarmonica de Madrid. No regular conductor. Alcántara, 67.

Orquesta Nacional. Sponsor: Secretaria Técnica de Música, Ministerio de Educación Nacional.

Orquesta Sinfónica de Madrid (Orquesta Arbós). No regular conductor. Los Madrazo, 8.

Orquesta Sinfónica de Radio Nacional. No regular conductor. Auspices. Radio Nacional de España.

**Valencia.** Orquesta Municipal de Valencia. Conductor: José Iturbi. Sponsor: Ayuntamiento de Valencia.

## Managers

\*Antonio G. J. Caballero. Calle de Martín de los Heros, 75, Madrid.

**Conciertos Daniel (de Quesada).** Los Madrazo, 16, Madrid.

**Cesar Figuerido.** Miracruz, 17, San Sebastián.

**C. Lozano.** Sicilia 198, Barcelona.

\*Alfonso Sanz. Via Layetana 113, Barcelona.

## SWEDEN

### Orchestras

**Gävle.** Gävleborgs Läns Orkesterförening. Conductor: Gunnar Stern. Manager: John Lingman.

**Göteborg.** Göteborgs Orkesterförening. Conductors: Dean Dixon, Sixten Eckerberg. Manager: Love Mannheimer.

**Halmstad.** Halmstads Orkesterförening. Conductor: Tage Nilson. Manager: Anders L. Bernston.

**Hälsingborg.** Nordvästra Skanes Orkesterförening. Conductor: Hakan von Eichwald. Manager: Lennart Levin.

**Malmö.** Malmö Konserthusstiftelse. Conductor: Sten-Ake Axelson. Manager: Olof Hult.

**Norrköping.** Norrköpings Orkesterförening. Conductor: Herbert Blomstedt. Manager: Lennart Dansk.

**Örebro.** Örebro Orkesterförening. Conductor: Rune Larsson. Manager: Kurt Jemsby.

**Stockholm.** Stockholms Filharmoniska Orkester. Conductors: Hans Schmidt-Isserstedt, Sixten Ehrling. Manager: Johannes Norrby.

**Västerås.** Västerås Musikällskap. Conductor: Arvids Noritis. Manager: Mattias Pers.

## Manager

\*Konserbolaget, Helmer Enwall. Hamngatan 22, Stockholm.

## SWITZERLAND

### Orchestras

**Basle.** Allgemeine Musikgesellschaft Basel. Conductor: Hans Münch. Manager: A. Werthemann. Maiengasse 2.

Basler Kammerorchester. Conductor: Paul Sacher. St. Albanyorstadt 5.

**Berne.** Berner Stadtorchester. Conductor: Luc Balmer. Theaterplatz 6.

**Geneva.** Orchestre de la Suisse Romande. Conductor: Ernest Ansermet. Promenade du Pin 3.

Radio-Genève (Orchestre de la Suisse Romande). Conductor: Edmond Appia. Director: René Dovaz. 66 Boulevard Carl Vogt.

**Lausanne.** Radio-Lausanne (Orchestre de Chambre de Lausanne). Conductor: Victor Desarzens. Director: Jean Pierre Méroz. La Sallaz.

**Lucerne.** Allgemeine Musikgesellschaft Luzern. Conductor and director: Max Sturzenegger. Leumattstr. 33.

**Lugano.** Radio-Lugano (Orchestre de Radio Lugano). Conductors: Otmar Nussio, Leopoldo Casella. Directors: Stelio Molo, Campo Marzio.

**St. Gall.** Konzertverein der Stadt St. Gallen. Conductor: Rudolf Albert. Director: Hans Sturzenegger. Tannenstr. 40.

St. Gall Stadtorchester. Conductor: Alexander Krannhals. Unterer Graben 13.

**Winterthur.** Winterthur Orchester. Conductors: Victor Desarzens, Joseph Keilberth. Musik Kollegium, St. Georgen Platz.

**Zürich.** Radio-Zürich (Orchestre de Beromünster). Conductors: H. Hofmann, Paul Burkhard. Director: Dr. Samuel Bächli. Brunnenhofstr. 20.

Zürich Tonhalleorchester. Conductor: Hans Rosbaud. Winterthurerstrasse 119.

**Managers**

\*Agence de Concerts Foetisch Frères. Director: M. Droz. 5 Rue Caroline, Lausanne.

**J. Béranger.** Théâtre Municipal, Lausanne. Bureau de Concerts H. Beck. Hotellaube 4, Musikhaus Zytglogge, Berne.

\*Burger. 4 Rue la Paix, Lausanne.



Mme. M. Casetti-Giovanna. 5 Ave. de Frontenex, Geneva.  
**Pio Chesini**, Steinnenvorstadt 7, Basle.  
**Maurice et Pierre Foetisch**. 6 Rue de Bourg, Lausanne.  
**Hug & Co.** Preiestr. 70a, Basle; Marktgasse Spitalgasse, St. Gall; Limmatquai 26, Zürich.  
**Klubhaus-Konzerte**. Director: Tony Stoeckli. Zürichbergstrasse 7, Zürich.  
 \*Konzertdirektion **Kantorowitz**. Torgasse 6, Zürich.  
**Konzertgesellschaft G.m.b.H.** Steinwisstr. 2, Zürich.  
**Krompholz & Co.** Spitalgasse 28, Berne.  
**Librairie Payot**. M. Strublin. Neuchatel.  
**Müller & Schade AG**. Theaterplatz 6, Berne.  
**Parel**. Maison Hug, Neuchatel.  
 \*Walter Schulthess—**George Payot**. Steinwisstrasse 2, Zürich.  
 \*Maurice Verleye. 3 Rue de la Confédération, Geneva.  
**Joachim Wyss**. Postfach Fraumünster 56, Zürich.

## TURKEY

### Orchestras and Opera Houses

**Ankara**. Devlet Tiyatro ve Operasi (State Theatre and Opera). General Director: Muhsin Ertugrul. Riyaseticumhur Senfoni Orkestrasi (Presidential Symphony Orchestra). Conductor: Robert Lawrence.  
**Istanbul**. Istanbul Sehir Orkestrasi (Istanbul City Orchestra). Conductor: Cemal Resit Rey.  
**Izmir**. Izmir Filarmoni Dernegi Orkestrasi. (Izmir Philharmonic Society Orchestra). Conductor: Orhan Barlas.

### Managers

**Galib San**. c/o A.D.S. Ltd., 127/5 Mesrutiyet Caddesi, Beyoglu, Istanbul.  
 \*Kontiya. Director: Fernando Franko. 33 Saki-zagaci Sok., Beyoglu, Istanbul.  
**Ses Ve Tel Birligi**. 369 Kavaklidere, Ankara.  
**Universiteller Muzik Dernegi (University Music Association)**. Manager: Sunuk Pasiner. Ankara.

## ISRAEL

### Orchestras

**Haifa**. Haifa Symphony. No regular conductor.  
**Jerusalem**. "Kol Israel" (radio) Orchestra. Conductors: Hains Freudenthal, George Singer. Broadcasting House.  
**Ramat-Gan**. Ramat-Gan Chamber Orchestra. Conductor: Michael Taube.  
**Tel-Aviv**. Israel Philharmonic. Director: Zvi Haftel. 56 Allenby Rd.

### Managers

**B. Gillon**. 14 A. D. Gordon St., Tel-Aviv.  
**K. Ginzburg**. 17 Gordon St., Tel-Aviv.  
**Giora Godik**. 15 Sheinkin St., Tel-Aviv.  
**W. H. Robert**. 60 Keren Kayemet Blvd., Tel-Aviv.  
**Music Universum Abileah, Ltd.** Representative: A. R. Abileah. 6 Prophets St., Haifa.

## AFRICA

### Managers

**Ethiopia**. Orfeo Artists Management Inc. Elie Pouloupoulos. P.O. Box 1778, Addis Ababa.  
**South Africa: Capetown**: Philip Tongue, P.O. Box 4224.  
**South Africa: Johannesburg**: H. Adler, P.O. Box 1050.  
 Alex Cherniavsky, P.O. Box 5970.  
 Musica Viva Society. Mrs. Peter Fisher, Box 25.  
 African Consolidated Theatres, Ltd., P. O. Box 1574.  
 South African Broadcasting Company, P. O. Box 8607.  
 Johannesburg Musical Society, P. O. Box 5747.  
 Jose Rodriguez Lopez, 3 Embassy Mansions, Bree St.  
 Alex Gorshall, P. O. Box 9635.

## AUSTRALIA

### Orchestras

**Adelaide**. South Australian Symphony. Conductor: Henry Krips.

**Brisbane**. Queensland Symphony. Conductor: Rudolph Pekarek.  
**Hobart**. Tasmanian Symphony. Conductor: Kenneth Murison Bourn.  
**Melbourne**. Victorian Symphony. Conductor: Kurt Woess.  
**Perth**. Perth Symphony. Conductor: John Farnsworth.  
**Sydney**. Sydney Symphony. Conductor: Nicolai Malko.

### Managers

**David N. Martin and R. J. Kerridge**. Tivoli Theatre, 331 Castlereagh St., Sydney.  
**J. C. Williamson Theatres Ltd.** J. and N. Tait. 51 Castlereagh St., Sydney.

## NEW ZEALAND

### Orchestras

National Orchestra of the New Zealand Broadcasting Service. Conductor: John Hopkins.

# Opera Companies in the United States

(This list of operatic performances in the United States between Oct. 15, 1956, and Sept. 15, 1957, is reprinted from one prepared by the Central Opera Service and is used through their kind permission. The Service is sponsored by the National Council of the Metropolitan Opera Association. Omitted from the original list are organizations presenting only one short opera. Figures represent number of performances. Opera titles have been shortened for reasons of space.)

## Alabama

**Auburn**: Ala. Polytech. Inst. (Carmen, 3). **Birmingham**: Civic Opera (Carmen, 2). Conservatory of Music (Bohème, 2; Telephone, Sunday Excursion). Jean Golden Workshop (Figaro). **Mobile**: Opera Guild (Tosca, Amahl, 2). **University**: Opera a la Bama (Cosi, 3; Schicchi).

## Arizona

**Flagstaff**: Arizona Playmakers (Cosi, 2). **Tucson**: Civic Chorus (Amahl, 2; Christopher Columbus).

## Arkansas

**Conway**: Hendrix Coll. (Rigoletto, Old Maid). **Eureka Springs**: S. W. Fed. Mus. Clubs, Inspiration Point (Prodigal Son, 6; Serva Padrona, Carmen, Smoky Mountain, 3; Pickwick, Bastienne, 2; Cosi, Robin et Marion, Amahl). **Fayetteville**: Univ. of Ark. (Martha, 6; Riders to Sea, Enfant Prodigue; Old Maid, 2). **Searcy**: Harding Coll. Faculty (Impresario, Sunday Excursion).

## California

**Berkeley**: Company of the Golden Hind (Abduction, 5). Univ. of Calif. (Sweeney Agonistes, 4; Albert Herring, 2). **Claremont**: Scripps Coll. Chor. Club (Valley, 3; Dido, 2). **Goleta**: Univ. of Calif. (Let's Make an Opera, 2). **Los Angeles**: Bureau of Music (Turandot). City Coll. (Cosi, 2). Euterpe Music Club (Norma, Otello). Fujiwara Opera (Butterfly, 13-week national tour). Greek Theatre (Traviata, 3). Guild Opera (Cinderella, 12). Herbert Weiskopf Opera Workshop (Butterfly, Rigoletto, Bohème, 3; Cavalleria, Carmen). Immaculate Heart Coll. (Lakmé, 3). Adult Education School (Cavalleria, 2; Traviata, 3; Trovatore). Morse M. Freeman (Valley, 2; Lowland Sea). Occidental Coll. (Devil & Webster, 7). Palisades Players (Medium, Telephone, 6). Pepperdine Coll. (Figaro, 3). UCLA (Tony Beaver, Jenufa, 2). Univ. So. Calif. (Hoffmann, Susannah, 3; School for Fathers, 2). Wilshire Abell Theatre (Rose and the Ring). **Los Gatos**: Montalvo Foundation (Susannah, 2). **Monterey**: Peninsula Coll. (Serva Padrona, Secret of Suzanne, 2). **Oakland**: Mills Coll. (Dido, 2). **Palo Alto**: Stanford Univ. (Ballad of Baby Doe, 6; Rake's Progress, 4). **Redlands**: Community Music Assn. (Cosi, Carmen). Univ. of Redlands (Fledermaus). **Riverside**: Opera Assn. (Butterfly, Traviata). **Sacramento**: State Coll. (Tabarro, Suor Angelica, Jumping Frog). Saturday Club Celeb. Series (Amahl, Amelia).

Manager: The Concert Manager, NZBS, P. O. Box 98, Wellington.

## ASIA

### Managers

**Hongkong**. Hongkong Musical Society. Mrs. A. Dekker. P.O. Box 1251.  
 International Films, Ltd. Harry O. Odell. 107 Holland House.  
**India**. Bombay Madrigal Singers' Organization. K. F. Sanjana. Oak Chambers, 9 Oak Lane, Bombay 1. For India, Pakistan, and Ceylon.  
**Lebanon**. Affairs Theatrales et Concerts. D. Carpassity. 121 rue Hoyek, Beirut.  
**Malaya**. Singapore Music Society. G. G. van Hien. 54 Caldecott Hill Estate, Singapore 11.  
 Donald Moore. Macdonald House, Orchard Road, Singapore 9.  
**Philippines**. Alfredo Luzano. 314 Yutino Bldg., Calle Desmanie, Manila.

**San Diego**: Calif. Western Univ. (Campanello, 4; Savitri, Solomon & Balkis, 2). State Coll. (Telephone, Lowland Sea, 2).

**San Francisco**: Cosmopolitan Opera (Tosca, Carmen, Rigoletto, Manon, Elixir, Butterfly, Bohème, Turandot, Hansel). Olivier and Portcaro Prods. (Mavra, Rape of Lucretia, 8; Albert Herring, 3). Opera Ring (Hansel, 16; Sandhog, 10). Pacific Opera (Traviata, 2; Rigoletto). S. F. Opera Assn. (Butterfly, 4; Bohème, Aida, Elixir, Cosi, Tosca, 2; Manon Lescaut, Simon Boccanegra, Falstaff, Flying Dutchman, Trovatore, Boris, Francesca da Rimini, Walküre—figures include perfs. in Sacramento, Los Angeles, Pasadena, San Diego, and include only perfs. after Oct. 15, 1956). State Coll. (Venus & Adonis, Bluebeard's Castle, 6).

**San Jose**: State Coll. (Susannah, 6). **Santa Barbara**: Music Acad. of West (Fledermaus, 3). **Santa Monica**: Civic Opera Assn. (Faust, 2; Bohème). **Stockton**: Coll. of Pacific (Fledermaus).

## Colorado

**Aspen**: Inst. of Music (Angélique, Schicchi, L'Histoire). **Central City**: Festival (Rigoletto, 17; Gipsy Baron, 16). **Colorado Springs**: Theatre Singers (Amahl, Beggar's Opera, 2; Valley, 6). **Denver**: Greater Denver Opera Assn. (Faust, Fledermaus, Barber, 2; Bohème). Red Rocks Amphitheatre (Walküre, 2). Univ. Theatre of Denver U. (Venus in Africa, 8). **Steamboat Springs**: Perry-Mansfield Camp (Let's Make an Opera, 2).

## Connecticut

**Hartford**: Conn. Opera Assn. (Turandot, Carmen, Trovatore, Traviata). Hartt Coll. (Johnny Appleseed, 40; Golden Touch, 13; Unicorn in Garden, Philemon & Baucis, 3; Armide, Miranda, L'Histoire). **New Haven**: New Haven Symphony (Traviata). **Wilton**: Wilton Playshop (Bastienne, Medium, 3).

## District of Columbia

**Washington**: Recreation Dept. (Gipsy Baron, 3). Dept. of Army (Telephone, Valley, 3). National Negro Opera (Ordering of Moses). National Symphony (Bohème, 2). Opera Society of Wash. (Abduction, Unicorn Gorgon & Manticore, Old Maid, 2).

## Delaware

**Wilmington**: Wilmington Opera Society (Fledermaus, 3).

## Florida

**Miami**: Junior Opera Guild (Faust, Hansel). Opera Guild of Greater Miami (Pasquale, 3; Faust, 2). **Tampa**: Sun State Opera Fed. (Butterfly).

## Georgia

**Athens**: Univ. of Georgia (Fledermaus, 2). **Atlanta**:

# Opera Companies in U. S.

Opera Arts Assn. (Martha, Trovatore, 2; Bohème, 3). Emery Univ. Opera Theatre (Schicchi, Tabarro; Rose and Ring, 2).

## Idaho

Moscow: Univ. of Idaho (Cosi, 2).

## Illinois

Bloomington: Ill. Wesleyan Univ. (Traviata, 2). Chicago: All Children's Grand Opera (Don Carlo, 3). American Opera (Faust). Chicago Conservatory (Ariadne, 2; Faust). Lyric Opera of Chicago (Chenier, Walküre, Trovatore, Traviata, Salome, Giovanni, Forza, Bohème, 2; Tosca, Barber, 3). Musicians' Club of Women (Old Maid, Telephone, Butterfly). Opera Repertoire Guild (Forza). Opera Theatre of Chicago (Bohème, 2; Carmen). Pirmyn Chorus (Fledermaus). Univ. of Ill. (Begger's Opera, 6; Valley, 3). Evanston: Northwestern Univ. (Carmen, What Men Live By, Trouble in Tahiti, 2; Harlequinade, Telephone). Moline: Quad City Music Guild (Fledermaus, 4). Monmouth: Monmouth Coll. (Lowland Sea, 2; Telephone). Rock Island: Augustana Coll. (Game of Chance, Slow Dusk, Riders to Sea, Old Maid, 2). Urbana: Univ. of Ill. (Belltower, Esther).

## Indiana

Bloomington: Indiana Univ. (Falstaff, Hansel, Cosi, Parsifal, Carmen, Pasquale, 2; Tosca, 4). Evansville: Philharmonic (Samson).

## Iowa

Cedar Falls: Iowa State Teachers' Coll. (Dress, Marriage Contract). Des Moines: John Dexter (Chanticleer, Ordeal of Osbert, 4). Drake Univ. (Prince Igor, 2; Opera Opera What Men Live By, Medium). Davenport: Tri-City Symphony (Traviata, 2). Iowa City: State Univ. of Iowa (Albert Herring, 4).

## Kansas

Emporia: Coll. of Emporia (Introduction, Riders to Sea, RSVP, Solomon & Balkis, Medium, 2). Lawrence: Univ. of Kansas (Serva Padrona, Trouble in Tahiti). Wichita: Univ. of Wichita (Consul, 4). Symphony Orch. (Tosca).

## Kentucky

Bowling Green: West Ken. State Teachers Coll. (Medium, Telephone, 2). Louisville: Kentucky Opera (Cosi, Faust, 2).

## Louisiana

Baton Rouge: State Univ. (Road to Happy Town, Trip to Country, 2; Hoffmann, 4). New Orleans: N. O. Opera House Assn. (Butterfly, Werther, Faust, Bohème, Carmen, 2; Cenerentola, 5). Xavier Univ. (Carmen, Rigoletto, Medium). Shreveport: Civic Opera (Butterfly, 2; Traviata, Cenerentola).

## Maine

Brunswick: Bowdoin Coll. (Begger's Opera, 2). Kennebunkport: Arundel Opera Theatre (Barber, Bohème, Bartered Bride, Secret of Suzanne, Tabarro, 4).

## Maryland

Baltimore: Baltimore Symphony (Cavalleria, Cosi). Civic Opera (Fledermaus, Bohème, Forza, 2).

## Massachusetts

Amherst: Community Opera (Amahl, 3; Amelia, 2). Boston: Boston Univ. (Carmen 6; Butterfly, Unicorn Gorgon & Manticore, Abstract Opera No. 1, 3; Sterlingman). Sixth Arts Festival (Consul, Renard, 4). Brookline: New England Opera (Secret Marriage, 2). Cambridge: Dunster House (Medium, Telephone, 4). Lenox: Berkshire Music Center (Tale for Deaf Ear, Dido). Medford: Tufts Univ. (Devil & Webster, 2; Vie Parisienne). Newbury: Tracy Music (Fledermaus, 3). Newton: Newton Coll. (Dido, Amahl,

Figaro, Hoffmann). Springfield: Springfield Opera (Giovanni).

## Michigan

Ann Arbor: Univ. of Mich. (Hansel, Cavalleria, Fair of Sorochintzky, Bartered Bride, 5; Aida). Detroit: Grand Opera Assn. (Rigoletto, Carmen, Bohème, Traviata, Trovatore, Mignon, Fledermaus, Orpheus, Susannah). Michigan Opera (Cavalleria, Pagliacci). Kalamazoo: West Mich. Coll. of Ed. (Martha).

## Minnesota

Bemidji: State Teachers Coll. (Figaro, 4). Collegeville: St. John's Univ. (Faust, 3). Duluth: Symphony Orch. (Butterfly, 2). Minneapolis: Univ. of Minn. (Tender Land, 4; Telephone). St. Paul: Civic Opera (Figaro, 3). Opera Workshop (Faust, 3).

## Mississippi

Jackson: Jackson Opera (Carmen, 2).

## Missouri

Canton: Culver-Stockton Coll. (Sunday Excursion, Dido, 2; Elektra, 2). Columbia: Stephens Coll. (Amahl, Sister Angelica, Secret of Suzanne, 2; Barber, Merry Wives). Univ. of Mo. (Telephone, Sunday Excursion, 2; Amahl). Kansas City: K. C. Philharmonic (Trovatore, Carmen, 2). Univ. of K. C. (Otello, 7). Parkville: Park Coll. (What Men Live By, Lowland Sea). St. Louis: Midwest Opera (Cavalleria, Pagliacci, 2). Washington Univ. (Ariadne, Albert Herring, Telephone, 3; Riders to Sea, Edgar & Emily, 2).

## Nebraska

Lincoln: Neb. Wesleyan Coll. (Butterfly, 4; Impresario). Univ. of Nebraska (Figaro, 3).

## Nevada

Las Vegas: Las Vegas Opera (Bohème, 2).

## New Hampshire

Pike: Opera Players (Carmen).

## New Jersey

Bloomfield: Suburban Concerts (Bohème, 2). Passaic: Passaic Symphony (Aida).

## New Mexico

Portales: Eastern N. M. Univ. (Amahl, Sunday Excursion, 2; Telephone). Santa Fe: Santa Fe Opera (Butterfly, 7; Barber, 5; Cosi, Ariadne, 4; Serva Padrona, Tower, 3).

## New York

Binghamton: Tri-Cities Opera (Barber, 13; Faust, 5). Brooklyn: Brooklyn Coll. (Helen of Troy, 3). Buffalo: Buffalo Philharmonic (Aida, 2). Univ. of Buffalo (Valley, Tabarro, 2; Campanello, Harlequinade). Chautauqua: Chautauqua Opera (Traviata, Carmen, Bohème, Lucia, Hoffmann, 2). Ellenville: Empire State Music Festival (Elektra, Butterfly, 3). Fredonia: State Teachers Coll. (RSVP, Valley). Garden City: Adelphi Coll. (Giovanni, 3). Genesee: State Univ. Teachers Coll. (Telephone, 2; Medium). Ithaca: Civic Opera (Comedy on Bridge, 3; Traviata).

New York City: Actors' Opera (Figaro, 2). After Dinner Opera (Apollo & Persephone, 11; Telephone, In a Garden, Sweet Betsy, 10; "66", Three's Company). Amato Opera Theatre (Bohème, 15; Magic Flute, Fledermaus, 12; Lucia, Forza, 11; Traviata, Rigoletto, Manon, Trovatore, Faust, Aida, 10; Tosca, 8; Barber, 7). American Opera Society (Medea, 3; Fidelio, 2; El Retablo, Les Mamelles, 2; Inconsonance, 1). Ansonia Opera (Bohème, Ballo, 4). City Symphony (Carmen, Bohème). Broadway Grand Opera (Trovatore). Columbia Univ. (Pamfilo & Lauretta, 10; Jeux de l'Amour et l'Hasard). Community Civic Opera (Cavalleria, Pagliacci). Community Opera (Romeo, 7; Hansel, Enfant & Sortilèges, Game of Cribble, 3; Amahl, Telephone, 2; Butterfly). Community Stages (Gammer, 30). Empire Opera (Lohengrin). Fleetwood Singers (Fidelio). Walter Franklin Troupe (Faust, 2; Serva Padrona). Godino Opera (Cavalleria,

Serva Padrona, Traviata, Manon, Barber, Abduction, Pagliacci, Magic Flute, Forza, Fidelio, Cosi). Greenwich House Music School (Darling Corie, Cosi, 2; Telephone, Sister Angelica). Hunter Coll. Opera (Tabarro, Riders to Sea, 3; Cosi, One Never Knows, Passerby). Inst. of Vocal Arts (Carmen). Inwood Chamber Opera (Telephone, 4; Serva Padrona). Juilliard Opera (Schicchi, Enfant & Sortilèges, 3). Little Orchestra (Goyescas, Orfeo, Ariadne). Long Island Opera (Carmen, Butterfly, Traviata, 2; Rigoletto, Tosca, Cavalleria, Pagliacci, Bohème, Trovatore, Aida). Ludwig Lustig (Barber, 4, in Ind., Ill., & Mich.). Manhattan School of Music (Ruby, Rita, 2; L'Histoire). Mannes Coll. of Music (Onegin, 2; L'Histoire). Master Institute (Curious Fern, Voices for Mirror, 3; Hoffmann, 2).

Metropolitan Opera (Norma, Pasquale, Meistersinger, Bohème, Trovatore, Rigoletto, Aida, Tosca, Ernani, Hoffmann, Figaro, Lucia, Butterfly, Perichole, Carmen, Arabella, Rheingold, Walküre, Siegfried, Götterdämmerung, Traviata, Magic Flute, Gioconda, Don Carlo, Cavalleria, Pagliacci, Parsifal—171 perfs. in NYC, plus 67 in 19 other cities). Mozart Concert Opera (Giovanni, 3, in St. Louis and Kansas City). National Opera Club (Bohème, Cavalleria). NBC Opera (Butterfly, 35 perfs. in 33 cities; Figaro, 19 perfs. in 19 cities). NBC-TV Opera (Bohème, Amahl, War and Peace, Grande Bretèche). New York City Opera (Orpheus, 4; Traviata, Bohème, Rigoletto, 3; Mignon, Susannah, Fledermaus, Moon, L'Histoire, 2; Carmen, Tempest, Trovatore—perfs. include 5 tour cities). New York City Light Opera (Begger's Opera, 16). New York Coll. of Music (Albert Herring). Patricia Neway's Opera Workshop (Enfant Prodiges, Dido, 2). Opera 56-57 (Ballo, Bohème, Werther, Pasquale, Armour of Life, Cosi, 2). Opera Guide Theatre (Lorelei). La Puma Opera Workshop (57 perfs. of 24 operas, including Ernani, Ballo, Norma, Don Carlo, Fedora, Manon Lescaut, Hansel). L. Petri Opera (Cavalleria, 3; Pagliacci, Traviata, 2). Punch Opera (Intruder, Weeping Widow). Rossini Opera School (Bohème, 2). Second Equinox Co. (Consul, 11). Settlement Opera (Hansel, Magic Flute). Stadium Concerts (Aida, Carmen). Theatre de Lys (Threepenny Opera, 8 perfs. weekly with 700th perf. on May 19, 1957). Third Street Music School (Stronger, Campanello, Education Manquée, 2). Yost Mastersingers (Cavalleria, Pagliacci, 3; Bohème, 2). Port Washington: Port Washington Opera (Barber). Potsdam: State Teachers Coll. (Telephone, Impresario). Rochester: Eastman School of Music (Boor, 3; Nightingale, Pasquale, 2; Tabarro, L'Histoire). Opera Under the Stars (Hansel, Fledermaus, Martha, 2). Schroon Lake: Colony Opera Guild (Martha, 2). Stonybrook: Stonybrook Festival Orch. (Butterfly). Warrensburg: Green Mansions Summer Theatre (Barber, Bohème). Woodstock: Turnau Opera (Cinderella, Bohème, 6; Cosi, Jacob & Indians, Heure Espagnole, Zanetto, Old Maid, Grand Slam, Cupid & Psyche, Impresario, 4).

## North Carolina

Brevard: Brevard Music Center (Carmen, Valley). Chapel Hill: Univ. of N. C. (Magic Flute, Dido, 2; Hoffmann). Charlotte: Charlotte Opera (Suor Angelica, Schicchi, 2; Merry Wives, Faust). Raleigh: National Grass Roots Opera (Barber, 50; Cosi, 20; Secret Marriage, 13; Pagliacci, 11; Telephone, 5; Traviata, 2). Wake Forest: Wake Forest Coll. (Magic Flute). Wilmington: Thalian Assn. (Amahl, Telephone). Winston-Salem: Piedmont Opera (Martha).

## North Dakota

Minot: State Teachers Coll. (Fledermaus, 3).

## Ohio

Athens: Ohio Univ. (Candle, Bargain; Sonata-Allegro). Beria: Baldwin-Wallace Coll. (Maid as Mistress, Schicchi). Canton: Civic Opera (Elixir, 2). Cincinnati: Coll.-Conservatory (Arlecchino, 2; Comedy on Bridge). Summer Opera Assn. (Traviata, Butterfly, Trovatore, Figaro, Rosenkavalier, Tosca, Faust, Carmen, Bohème, Lucia, 2; Barber). Cincinnati Symphony (Amahl, 2; Telephone). Cleveland: Am. New Opera Theatre (Unexpected Visitor, Two Impostors). Cafarelli Opera (Hoffmann, Rigoletto). Cleveland Institute (Riders to Sea, Magic Flute, Fledermaus, 2; Figaro). Karamu Theatre (Cosi, 25;



Macbeth, 26; Amahl, 19). Musicarnival (Tosca, 7). Western Reserve Univ. (Telephone, Valley). **Columbus:** Capital Univ. (Valley, Edgar & Emily, Dress). Columbus Symphony (Cosi). Ohio State Univ. (Opera, Opera, Harlequinade, 2; Cosi). **Hiram:** Hiram Coll. (Freischütz, 2). **Oberlin:** Gilbert & Sullivan Players (Fledermaus, 6). Oberlin Conservatory (Butterfly). **Oxford:** Miami Univ. (Telephone, Medium, 2). **Toledo:** Toledo Orchestra (Traviata). **Yellow Springs:** Antioch Coll. (Trouble in Tahiti, L'Histoire, 16; Rape of Lucretia, 12). **Youngstown:** Youngstown Univ. (Cosi, 2).

## Oklahoma

**Chickasha:** Okla. State Coll. for Women (Medium, Hansel, Consul). **Norman:** Univ. of Okla. (Pêcheurs de Perles, 3). **Tulsa:** Tulsa Opera (Aida, Carmen, 2).

## Oregon

**Portland:** Civic Opera (Carmen, 3; Figaro, 3).

## Pennsylvania

**Glenshaw:** Glenshaw Players (Valley, Telephone). **Lancaster:** Lancaster Opera Workshop (Bohème, Amahl, 2; Telephone). **Philadelphia:** Academy of Vocal Arts (Pasquale, 2). American Opera Guild (Bartered Bride, Magic Flute). Co-Opera (Seraglio, Tabarro, Prima Donna, Beggar's Opera, 2). Dra-Mu Opera (Carmen). Philadelphia Orchestra (Fledermaus). Univ. of Penna. (Carmina Burana, Amfiparnaso, Orfeo). Civic Grand Opera (Gioconda, Bohème, Tosca, Barber, Otello, Butterfly, Traviata). **Pittsburgh:** Chatham Coll. (Amahl, 2; Magic Flute). Civic Light Opera (Hansel, Magic Flute, 2). Pittsburgh Opera (Cavalleria, Pagliacci, Bohème, Rigoletto, Traviata, Faust, Barber, 2). **Waynesburg:** Waynesburg Coll. (Sunday Excursion, Valley, 2).

## South Carolina

**Anderson:** Anderson Coll. (Amahl, 2; Telephone). **Columbia:** Columbia Lyric Theatre (Fledermaus, 2). **Greenville:** Bob Jones Univ. (Barber, Faust, 2). **Spartanburg:** Converse Coll. (Secret of Suzanne, Old Maid).

## Tennessee

**Chattanooga:** Chattanooga Opera (Fidelio, Cavalleria, Secret of Suzanne, Tosca, 2). **Memphis:** Memphis Opera (Traviata). Memphis State Coll. (Lucia, 2; Trouble in Tahiti, Candle, Sunday Excursion). **Nashville:** Nashville Symphony (Carmen). **Oak Ridge:** Oak Ridge Community Playhouse (Consul, 5).

## Texas

**Amarillo:** Amarillo Symphony (Faust). **Arlington:** Civic Chorus (Telephone, Valley). **Beaumont:** Beaumont Opera Workshop (Cavalleria, Schicchi, 2). **Dallas:** Dallas Lyric Theatre (Matrimonio Segreto, 2; Rake's Progress). Southern Methodist Univ. (Il Trittico). **Denton:** N. Texas State Coll. (Rigoletto, Amelia, Trouble in Tahiti, Impresario, Emperor's New Clothes, 2). **Fort Worth:** Fort Worth Opera (Barber, Traviata, 2). **Houston:** Houston Civic Theatre (Let's Make an Opera, 3). Houston Grand Opera (Cenerentola, Traviata, Tosca, 2; Angélique, Galatea, 7). Univ. of Houston (Impresario, L'Histoire; Schicchi, Amahl, Sunday Excursion, 2). **Kingsville:** Teachers Coll. of Arts and Ind. (Valley, Telephone). **Lubbock:** Texas Tech. Coll. (Amahl, 2; Mighty Casey). **San Antonio:** Grand Opera Festival (Pagliacci, Cavalleria, Rosenkavalier, Rigoletto, Martha). **Waco:** Baylor Univ. (Otello, 5). **Wichita Falls:** Wichita Falls Symphony (Bohème).

## Utah

**Logan:** Utah State Agric. Coll. (Butterfly, 2). **Provo:** Brigham Young Univ. (Carmen, 4; Schicchi, Husband at Door, Fortunio's Love-song). **Salt Lake City:** Univ. of Utah (Cosi, Salome, 3). Utah Symphony: (Joan at Stake, L'Histoire).

## Vermont

**Burlington:** Univ. of Vt. (Telephone, Old Maid).

## Virginia

**Hollins:** Hollins Coll. (Medium, Telephone). **Lynchburg:** Grass Roots Opera (Amahl, Medium). **Newport News:** Newport News Operatic Society (Carmen, Fledermaus).

## Washington

**Bellingham:** Western Wash. Coll. of Ed. (Merry Wives, 2). **Parkland:** Pacific Lutheran Coll. (Valley, Dido). **Pullman:** State Coll. (Beggar's Opera, 6; Riders to Sea, Ordeal of Osbert, 3). **Seattle:** N. W. Grand Opera (Faust, 3). Seattle Civic Opera (Louise). Seattle Symphony (Otello,

2). Univ. of Washington. (Amahl, Riders to Sea, 7).

## West Virginia

**Clarksburg:** Opera Guild (Fledermaus, 2). **Morgantown:** W. Va. Univ. (Figaro). **Wheeling:** Oglebay Institute (Bohème). Symphony Orchestra (Figaro, Valley).

## Wisconsin

**Milwaukee:** Florentine Opera (Bohème, Hansel, 2; Trovatore, Faust). **Waukesha:** Waukesha Opera (Valley, Old Maid).

# Summer Festivals in North America

**American Dance Festival.** New London, Conn. Dance series by faculty and guests of the Connecticut College School of the Dance. August.

**Anchorage.** Festival of Music. Concerts, lectures. Anchorage, Alaska. June 9 to 19.

**Ann Arbor Festival.** Ann Arbor, Mich. Auspices: University of Michigan. May.

**Aspen Festival.** Aspen, Colo. June 26 to Sept. 1. Opera, concerts, chamber concerts, and recitals. Musical director: Izler Solomon. Executive director: Norman Singer. 161 W. 86th St., New York City, N. Y.

**Berea Bach Festival.** Berea, Ohio. Auspices: Baldwin-Wallace Conservatory. May.

**Berkshire Festival.** Tanglewood, Lenox, Mass. July 4 to Aug. 11. Week ends of concerts by the Boston Symphony, and chamber orchestra. Conductor: Charles Munch.

**Bethlehem Bach Festival.** Bethlehem, Pa. May 9, 10, 11, 17, and 18. Director: Ifor Jones. 528 N. New St.

**Brandeis University Festival of the Creative Arts.** Waltham, Mass. Opera and concerts. June.

**Brevard Music Festival.** Director: James Christian Pföhl. Brevard, N. C. July and August.

**Boston Arts Festival.** Boston, Mass. Concert and opera. June.

**Buffalo Civic Orchestra.** Buffalo, N. Y. Open-air concerts in city parks. 511 City Hall.

**Caramoor Music Festival.** Katonah, N. Y. American Opera Society, and other groups, June. Address: Westchester Friends of Music, Inc., Caramoor, Katonah, N. Y.

**Carmel Bach Festival.** Carmel, Calif. Choral and instrumental music by Bach and other composers. July. Address: Denny-Watrous Management, Box 282.

**Carter Barron Amphitheater Events.** 1110 7th St. N.W., Washington, D. C. Ballet and opera. **Casals Festival.** San Juan, Puerto Rico. April 22 to May 8, 1957. Leading soloists, under Pablo Casals, in concerts.

**Central City Festival.** Central City, Colo. Opera and drama. July and August. Manager: Donald Stophlet, 1420 Court Pl., Denver, Colo.

**Chamber Music and Composers Conference.** Bennington, Vt. President: Alan Carter. August.

**Chautauqua Institution.** Chautauqua, N. Y. Opera, concerts, and recitals. June 29 to Aug. 24. Conductor: Walter Hendl. Opera director: Alfredo Valentini.

**Cincinnati May Festival.** Auspices: May Festival Association.

**Cincinnati Summer Opera.** Cincinnati, Ohio. Zoological Gardens Pavilion. June and July. Musical director: Fausto Cleva. Managing director: Robert L. Sidell. Vine and Fifth Sts.

**Cleveland Summer Pops Concerts.** Cleveland, Ohio. Conductor: Louis Lane, July 7-August.

**Connecticut Pops.** Music under the Stars. Bridgeport, Conn. Connecticut Symphony. July and August. Conductor: Jonel Perlea. Address: 991 Broad St., Bridgeport, Conn.

**Connecticut Valley Music Festival.** Deep River, Conn. Recitals. July and August.

**Coonamessett September Festival.** Coonamessett, Mass. Opera, concerts, and recitals. September. Address: Coonamessett Music Society, Inc., Box 145, Woods Hole, Mass.

**Crescent City Concert Association.** New Orleans, La. Pops concerts in June and July. Manager: Walter Taney, 709 Whitney Bank Bldg.

**Empire State Music Festival.** Near New York City, site to be announced. Opera and concerts. Symphony of the Air.

**Esplanade Concerts.** Boston, Mass. Hatch Memorial Shell, Charles River Esplanade. Free concerts by the Boston Symphony, during July and August. Conductor: Arthur Fiedler, and guests.

**George Bishop Lane Summer Series.** University of Vermont. Burlington, Vt. Vocal, instrumental, and dance concerts. July 8 to Aug. 16.

**Grant Park Summer Concerts.** Chicago, Ill. Grant Park Bandshell. Concerts, beginning in June, by the Grand Park Symphony. Conductor: Nicolai Malko. Managing director: Walter L. Larsen.

**Auspices:** Chicago Park District.

**Greek Theatre.** 2700 N. Vermont Ave., Los Angeles 27. Operetta season, July and August.

**Hollywood Bowl Concerts.** Hollywood, Calif. Concerts by the Hollywood Bowl Orchestra (Los Angeles Philharmonic), with guest conductors and soloists. Artistic director: Wynn Roca-mora. Musical direction: John Barnett. Manager: William Severns, 2301 N. Highland Ave.

**Inter-American Music Festival.** Washington, D. C. April 16 to 20.

**Jacob's Pillow Dance Festival.** Jacob's Pillow, Lee, Mass. Dance programs by visiting artists during July and August.

**Los Angeles Civic Light Opera Association.** 427 W. Fifth St., Los Angeles. Light opera season April to October.

**La Jolla Festival.** La Jolla, Calif. Concerts, June-August.

**Los Angeles Music Festival.** University of Los Angeles, Los Angeles, Calif. Concerts and recitals. June. Musical Director: Franz Waxman.

**Management:** Huttenbach Artist Bureau. 432 Philharmonic Auditorium, Los Angeles 13.

**Marlboro Music Festival.** Marlboro School of Music, Marlboro, Vt. Concerts and recitals. Weekly on Sundays, June 29 to Aug. 25.

**Montreal Festival.** Montreal, P. Q. Opera, concerts, theatre. Manager: Pierre Bélique. 1476 Sherbrooke St., W.

**Moravian Music Festival.** Bethlehem, Pa. Concerts and recitals. June.

**Music at the Vineyards.** Santa Cruz Mountains, near Saratoga, Calif. Outdoor concerts, recitals. Musical director: Ferenc Molnar.

**Music Mountain Series.** Falls Village, Conn. Concerts by the Berkshire Quartet. July and August.

**Naumburg Symphony Concerts on the Mall.** Central Park, New York City, N. Y. May to September.

**Music Under the Stars.** Milwaukee, Wis. Emil Blatz Temple of Music. Concerts. July and August. Music director: John Anello. Manager: William Anderson. 901 N. Ninth St. Auspices: County Park Commission.

**New Haven Pop Concerts.** New Haven, Conn. July and August. Address: New Haven Junior Chamber of Commerce, 152 Temple St.

**New Jersey Summer Music Festival.** Millburn, N. J. Chairman: Mr. F. Stark Newberry. June and July.

**Newport Music Festival.** Concert and Opera. July and August. Musical director: Remus Tzincoca. Manager: Harriet Steel Pickernell. 190 Bellevue Ave.

**Oglebay Institute.** Wheeling, W. Va. Summer concerts and opera. July and August. Executive director: Edwin M. Steckel.

**Ojai Festival.** Ojai, Calif. Concerts. May 23 to 25. Artistic director: Lawrence Morton.

**Pacific Coast Festival.** Santa Barbara, Calif. Concerts. June 25 to July 1. Festival director: John Barnett. Address: 3 West Carrillo St.

**Peninsula Music Festival.** Fish Creek, Wis. Aug. 10 to 25. Orchestral concerts. Conductor: Thor Johnson. President: Mrs. Kittie N. Valentine. c/o Peninsula Arts Association.

**Puerto Rico Festival of Opera.** June 14-22.

**Ravinia Festival.** Ravinia Park, Ill. Seven weeks of concerts by the Chicago Symphony, and ballet. Beginning June 23. Chairman: Howell W. Murray.

**Red Rocks Music Festival.** Denver, Colo. Red Rocks Amphitheater. Denver Symphony. July and August. Conductor: Saul Caston. Manager: Helen Black. 310 Mercantile Bldg.

**Redlands Festival.** Redlands, Calif. Summer season. President: Mrs. George E. Mullen.

**Rhode Island Pops Orchestra.** Starlight Pops. Providence, R. I. Mt. Pleasant Stadium. Concerts. Rhode Island Philharmonic. July and August. Managers: Providence Jaycees.

**Robin Hood Dell Concerts.** Philadelphia, Pa. Fairmont Park. Robin Hood Dell Orchestra, with guest conductors. June to August. Manager: Morton Howard. 1420 Walnut St.

**St. Louis Municipal Opera.** St. Louis, Mo. Municipal Open Air Theatre, Forest Park. Performances of grand and comic opera and musical comedy. June to September. Musical director: Edwin McArthur. Manager: Paul Beisman. 1876 Arcade Bldg.

**St. Paul Pop Concerts.** St. Paul, Minn. Concerts. July to August. Conductor: Clifford Reckow. Manager: E. A. Furni. 143 W. Fourth St.

**San Diego Symphony.** San Diego, Calif. Balboa Park Bowl. Conductor: Robert Shaw.

**Santa Barbara Festival.** Santa Barbara, Calif. Concerts. June. Festival direction: J. Samuel Rugg.

**Santa Fe Opera.** Santa Fe, N. M. Concerts and opera in repertory. Co-directors: Robert Ackart and John Crosby. June 25 to Aug. 19.

**Southampton Music Festival.** Southampton, N. Y. Opera, concerts, and recitals. August.

**South Mountain Chamber Series.** Pittsfield, Mass. Recitals and chamber music. July and August.

**Stadium Concerts.** New York City, N. Y. Lewisohn Stadium. Five concerts a week. June 24 to Aug. 3. Stadium Concerts Symphony, with guest conductors.

**Starlight Festival of Chamber Music.** New Haven, Conn. July and August.

**Starlight Theater.** Kansas City, Mo. Swope Park Amphitheater. Light opera. Manager: William M. Symon. 1010 Grand Ave.

**Stony Brook Music Festival.** Dogwood Hollow, Stony Brook, L. I., N. Y. Concerts. July.

**Stratford Festival.** Stratford, Ont. Concerts. July 14 to Aug. 16.

**Tamiment Chamber-Music Festival.** Tamiment, Pa. Chamber concerts. Tamiment Institute. 7 East 15th St., New York 3, N. Y.

**Vancouver International Festival.** Vancouver, B. C. Opera, drama, concerts, films. Artistic director: Nicholas Goldschmidt. Address: 581 Granville St., Vancouver, B. C. July 19 to Aug. 10.

**Ventnor Summer Music Festival.** Ventnor, N. J. Ventnor Pier. Recitals. August. Address: Mrs. Nathan Hoffman. 15 S. New Haven Ave., Ventnor, N. J.

**Woodstock Festival.** Woodstock, N. Y. July and August. Opera performances by Turnau Opera Players. Concerts.

**Villa Montalvo Summer Festival.** Saratoga, Calif. Recitals, opera. Manager: Mrs. Byron Stark. July and August.

## Norway

**Bergen.** Music Festival. Last week in May to first week in June.

## Spain

**Granada.** Festival of Dance and Music. June 20 to July 4.

**Santander.** Concerts and ballet. July 25 to Aug. 31.

**Seville.** International Festival of Music and Dance. Sept. 21 to Oct. 7.

## Sweden

**Stockholm.** Music and drama festival. June 1 to 14.

## Switzerland

**Basel.** Bartok Festival. May 18 to June 3.

**Engadine.** Musical Summer. Chamber- and church-music concerts. July and August.

**Lucerne.** International Festival of Music. Aug. 13 to Sept. 7.

**Montreux.** International Music Festival. Concerts. Sept. 5 to 25.

**Zurich.** June Festival Weeks.

## Yugoslavia

**Dubrovnik.** July 1 to Aug. 31.

# Contests for Composers

**AGO Contest.** Auspices: American Guild of Organists. For an organ composition of practical length. Award: \$200 and publication. Deadline: Jan. 1, 1958. Address: AGO, 630 Fifth Ave., New York 20, N. Y.

**Arcari Foundation Annual Competition.** For an accordion composition. Open to all composers, here or abroad. Award: \$1,000. Deadline: usually in December. For further information write the Arcari Foundation, 14 Merion Rd., Merion Station, Pa.

**Benjamin Award.** Auspices: New Orleans Philharmonic-Symphony Society. For an orchestral work of tranquil nature, not exceeding ten minutes in length. Award: \$1,000, and performance. Address the society at 605 Canal St., New Orleans 16, La.

**Benjamin Award.** Auspices: North Carolina Symphony Society. For an orchestral work of tranquil nature, not exceeding ten minutes in length. Award: \$1,000, and performance. Deadline: Dec. 31. Address the society at Box 1211, Chapel Hill, N. C.

**Chicago Chamber Music Society Award.** Auspices: Mrs. J. Dennis Freund. For a trio for piano, violin, and cello, not to exceed 15 minutes. Award: \$500. Open to composers of any nationality under 35 years of age. Deadline: June 1, 1958. Address: Miss Gwen Terrant, Room 825, Orchestra Hall, Chicago, Ill.

**Chicago Singing Teachers Guild Award.** Auspices: W. W. Kimball Company of Chicago. For best song submitted by a resident citizen of the United States, Canada, or of any Central or South American Republic. Award: \$200 and possible publication. Address: John Toms, School of Music, Northwestern University, Evanston, Ill.

**Contest for a Sacred Solo.** Auspices: Presbyterian Church, Lexington, Va. First prize: \$300 and publication. Deadline: March 1, 1958. Address: Mary Monroe Penick, Presbyterian Church, Lexington, Va.

**Friends of Harvey Gaul Composition Contest.** Type of composition varies each year. Cash awards. Open only to citizens of the United States. Deadline: Usually November or December. Address: The Friends of Harvey Gaul Contest, Mrs. David Murdoch, 315 Shady Ave., Pittsburgh 6, Pa.

**Gershwin Memorial Contest.** Auspices: B'nai B'rith Victory Lodge Foundation. For an orchestral work of no more than 15 minutes duration. Open to American composers under 30 years of age. Award: \$1,000, and performance by the New York Philharmonic-Symphony. Deadline: Aug. 31. Address: B'nai B'rith Hillel Foundations, 165 W. 46th St., New York 36, N. Y.

**Harp Composition Contest.** Auspices: Northern California Harpists' Association. For a harp

# Summer Festivals in Europe and Asia

## Austria

**Bregenz.** Music Festival. Light-opera and ballet performances and concerts. July 18 to Aug. 17.

**Graz.** Summer Festival. Opera, dance events, and concerts. June and July.

**Salzburg.** Music Festival. Opera, concerts and ballet. July 26 to Aug. 31.

**Vienna.** Vienna Festival Weeks. Concerts and opera. May 31 to June 22.

## Belgium

**Brussels.** Artists from all nations participating throughout summer in World's Fair.

## Denmark

**Copenhagen.** Music festival. Last two weeks in May.

## Finland

**Helsinki.** Sibelius Festival. June 7 to 17.

## France

**Aix-en-Provence.** International Festival of Music. Opera performances and concerts. July 10 to 31.

**Arles.** Music and dance festival.

**Besancon.** Music Festival. Sept. 4 to 14.

**Bordeaux.** Music Festival. May 10 to 25.

**Menton.** Music Festival. Chamber-music concerts. Aug. 1 to 14.

**Nîmes.** Artistic and dramatic festival. Concert and dance performances. July.

**Prades.** Chamber-music programs, directed by Pablo Casals. July 3 to 21.

**Strasbourg.** Music Festival. June 9 to 24.

## Germany

**Augsburg.** Opera Festival. Late July and early August.

**Bayreuth.** Wagnerian Festival. July 23 to Aug. 25.

**Berlin.** Berlin Festival Weeks. Sept. 21 to Oct. 7.

**Bonn.** Beethoven Festival. End of May.

**Darmstadt.** Contemporary Music Festival. July.

**Duesseldorf.** Lower Rhenish Music Festival. June.

**Koblenz.** Season of outdoor operettas. July to September.

**Munich.** Opera festival performances by the Bavarian State Opera. Aug. 10 to Sept. 9.

**Wiesbaden.** International Opera Festival. May 8 to June 1.

**Wurzburg.** Mozart Festival. June.

## Great Britain

**Edinburgh.** Edinburgh Festival. Opera, ballet, and concerts. Aug. 24 to Sept. 13.

**Glyndebourne.** Glyndebourne Opera Festival. June and July.

**Stafford.** Opera at Ingestre. June 6 to 15.

**Wales.** International Music Eisteddfod at Llangollen. July 8 to 13.

**Worcester.** Three Choirs Festival. Early September.

## Greece

**Athens.** Athens Festival. Opera and concerts. Aug. 1 to Sept. 15.

## Ireland

**Wexford.** Festival of Music and Arts. Oct. 26 to Nov. 2.

## Italy

**Florence.** Maggio Musicale. Opera and concerts. May 8 to June 30.

**Perugia.** Music Festival. Sept. 20 to Oct. 5.

**Rome.** Opera performances at Baths of Caracalla. July and August.

**Rome.** Santa Cecilia Concerts. End of June to early August.

**Spoleto.** Festival of Two Worlds. Music, drama, ballet, fine arts, headed by Gian-Carlo Menotti. June 5 to 29.

**Venice.** International Festival of Contemporary Music. Sept. 11 to 28.

**Verona.** Opera performances at the Verona arena. July and August.

## Japan

**Osaka.** Festival of music, drama and art. April 10 to May 10.

## Lebanon

**Baalbek.** International Festival. Concerts, theatre, folklore. July and August.

## The Netherlands

**Holland Festival.** Opera, ballet, and concerts. June 15 to July 15



solo and for a work for harp in a solo capacity in combination with one or more instruments. Open to composers of any nationality. Awards: \$200 each. Deadline: Usually December. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

**Hermine and Herbert Luria Award.** Auspices: Indiana University's School of Music. For a symphonic composition, not to exceed 15 minutes. Open to American composers. Award: \$1,000. Deadline: Dec. 1, 1958. Address: Luria Award, School of Music, Indiana University, Bloomington, Ind.

**Mu Sigma Competition.** Auspices: Mu Sigma Society of New York University's Washington Square College and Graduate School of Arts and Science. Open to composers of unpublished music. The composition must be scored for a total group of six or less instruments and/or voices, and 20 minutes or less in playing time. Award: performance at the Marion Bauer concert. Address: Mu Sigma, Room 318 Main Bldg., New York University, New York 3, N. Y.

**Ohio University Opera Contest.** Auspices: Ohio University School of Music. For a chamber opera of 45 to 60 minutes duration. Open to any composer who is a citizen of the United States. Deadline: Usually May. For further information write to: John Bergsagel director of the workshop, School of Music, Ohio University, Athens, Ohio.

**Rome Prize Fellowships.** Auspices: American Academy in Rome. Open to composers who are United States citizens. One year fellowship with possibility of renewal. For further information write the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

**Sigma Alpha Iota American Music Awards.** Open to American-born composers between the ages of 22 and 35. Awards: \$300 in each category, publication, and performance. Address: Rose Marie Grentzer, 3201 Rowland Place, N.W., Washington 8, D. C.

**Student Composers Radio Awards.** Open to students enrolled in accredited public, private, or parochial secondary schools, or in accredited colleges or conservatories of music, or of private teachers, in the United States and Canada. Awards totaling \$13,500. Deadline: Feb. 15, 1958. Address: Russell Sanjek, director of SCRA, Broadcast Music, Inc., 589 Fifth Ave., New York 17, N. Y.

**Vancouver Festival Society Awards.** Auspices: Composers, Authors, and Publishers Association of Canada and Broadcast Music Inc., Canada Ltd. The competition will offer \$1,000 awards in each in two categories—one for a symphonic work and the other for a chamber-music composition. Open to Canadian composers only. Address: John Avison, chairman of the festival's music committee, 6409 Larch St., Vancouver 13, B. C.

## Contests for Performers

**Alfredo Casella Piano Competition.** Open to pianists of any nationality between the ages of 15 and 32. Winners of first prizes at other competitions are excluded. Awards total \$1,600. Contest takes place April 15 to 23. Deadline: March 31, 1958. Address: Accademia Musicale Napoletana, Segreteria Concorso Internazionale "Alfredo Casella", Largo Giulio Rodino n. 29, Naples, Italy.

**Blanche Thebom Scholarship.** Open to singers between the ages of 25 and 30 who plan a professional career. Awards: \$1,000. Deadline: Oct. 15, 1958. Address: Blanche Thebom Scholarship Foundation, 730 Fifth Ave., New York 22, N. Y.

**Busoni Prize.** Auspices: Busoni Music Festival. August. Open to pianists of any nationality. Award: 500,000 lire and concert engagements in Italy. Address: State Conservatory C. Monteverdi, Bolzano, Italy.

**Chopin Scholarship.** Auspices: Kosciuszko Foundation. Piano award—open to American pianists between the ages of 15 and 21. Award: \$1,000. Deadline: March 1, 1958. Address the foundation at 15 E. 65th St., New York 21, N. Y.

**Concert Artists Guild Auditions.** Open to performers and singers under 30 years of age. Award: Steinway hall recital and eligibility to compete for Town Hall recital. For further information write: Concert Artists Guild, 119 West 57th St., New York 19, N. Y.

**Experimental Opera Theatre of America.** Auspices: New Orleans Opera House Association. Open to singers under 28 (soprano), 30 (mezzo-soprano), and 32 (tenor, baritone, or bass). Regional auditions. Award: Appearances in leading roles in professional performances in New Orleans. Deadline: Usually January. Address: Experimental Opera Theatre of America, 420 St. Charles Ave., New Orleans 12, La.

**Friday Morning Music Club Award.** Auspices: Friday Morning Music Club Foundation, of Washington, D. C. Deadline varies. Open to American singers under 25. Award: \$1,000 scholarship. Address: Mrs. Kathryn Hill Rawls, 1805 37th St., N.W., Washington 7, D. C.

**Fulbright Awards.** Auspices: United States government. Opportunities for young American musicians to study abroad. Deadline: usually in November. Address: Institute of International Education, 1 East 67th St., New York, N. Y.

**Gian Battista Viotti Competition of Music.** Auspices: Municipality of Vercelli, Italy. Various awards and prizes offered in the categories of piano, voice, dance, two pianos, and composition. Deadline: Usually in September. Address: Società del Quartetto, P. O. Box 56, Vercelli, Italy.

**International Competition for Musical Performers.** Auspices: Conservatory of Music, Geneva, in collaboration with Radio Geneva and the Swiss Romande Orchestra. Open to singers, pianists, violinists, and other instrumentalists of any nationality between the ages of 15 and 30. Open to quartet players up to 35 years of age. Awards: two or more prizes in each category, from 500 to 1,200 Swiss francs. Deadline: Usually July. Address the Conservatory at Geneva.

**International George Enescu Music Competition.** Open to violinists and pianists, not over 33 years of age. Competition will take place from Sept. 5 to 15, 1958 in Bucharest, Rumania. For further information write to Dr. Iosif Dolezal, Legation of The Rumanian People's Republic; Washington, D. C.

**International Piano Contest.** Open to pianists of all nationalities between the ages 16 and 35. First prize: 30,000 Portuguese Dollars, a concert tour, and recitals. Deadline: Usually Sept. Address: Secretariado do Concurso Internacional de Piano Vianna da Motta, Avenida da Liberdade, 182, Lisbon, Portugal.

**Leventritt Award.** Auspices: Edgar M. Leventritt Foundation. Open to pianists between 17 and 28. Award: appearances with the New York Philharmonic-Symphony and other major orchestras. Deadline: Usually January. Address the foundation at 30 Broad St., New York 4, N. Y.

**Marian Anderson Scholarship.** Open to all singers between the ages of 16 and 32. Award: \$1,000, and lesser prizes. Deadline: Usually May. Address: Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.

**Marguerite Long-Jacques Thibaud Competition.** Open to pianists and violinists of all countries between the ages of 15 and 32. Awards: first prizes of \$1,000 each, concert and recording engagements; other prizes. Deadline: May 1, 1958. Address the secretary of the competition at 46 rue Molitor, Paris 16e.

**Merrweather Post Award.** Auspices: The National Symphony. Open to all pianists, violinists, and cellists attending a public, private, or parochial high school in the United States. Award: guest appearance with the National Symphony and \$2,000. Finalists' awards: guest appearance with the orchestra and \$100. Deadline: March

1, 1958. Address: Ralph Black, manager, National Symphony, 1779 Massachusetts Ave., N.W., Washington 6, D. C.

**Metropolitan Opera Auditions of the Air.** Open to young singers with promising vocal equipment for an operatic career. Awards are in the form of scholarships for further study. For applications for preliminary auditions write William Marshall, American Broadcasting Co., 7 W. 6th St., New York 23, N. Y.

**Michaels Memorial Music Award.** Auspices: Ravinia Festival Association. Open to singers, pianists, and string players between 18 and 29 years of age. Auditions in Chicago in April, with preliminary hearing for Eastern candidates in New York City. Award: \$1,000, and solo appearances with major orchestras. Deadline: usually in February. Address: Michaels Memorial Music Award, 108 N. State St., Chicago 2, Ill.

**National Association of Teachers of Singing Singer of the Year.** Singing auditions. Awards: \$500, \$100, and \$50; the winners will receive auditions by various professional musical organizations. For further information write NATS Singer of the Year Contest, Charles Pearson, Waban 68, Mass.

**National Federation of Music Clubs Young Artists Auditions.** Classifications: voice, piano, violin, chamber music. Piano or violin entrants must be between 20 and 30 years of age; voice, between 23 and 35; members of chamber-music groups, between 20 and 35. Awards: \$1,000 in each classification or New York debut or equivalent. For further information write the federation at 45 West 23rd St., New York 11, N. Y.

**National Federation of Music Clubs String Scholarships.** Scholarships at Peabody Conservatory, and Centenary College, Shreveport, La. Auditions held simultaneously with the Biennial Student Auditions (see above), which are conducted in all states and District of Columbia. For further information write Mrs. Charles Pardee, Federation's National Student Adviser, 909 Lakeside Place, Chicago, Ill.

**National Federation of Music Clubs Regional Scholarships.** Marie Morrissey Keith Scholarship, which is a \$250 scholarship to advanced students of piano, strings, orchestral wind instruments, and voice between the ages of 16 and 25. Open to students in the central region of the federation. For further information write Mrs. Henry L. Porter, 720 Arbor Lane, Glenview, Ill. Stillman Kelley Scholarship. Total scholarship of \$1,000. Open to vocalists and instrumentalists not over 17 years of age, to be awarded in the Southeastern region of the federation. For further information write Mrs. John Burnet Harshman, 320 Springrove Ave., Dayton, Ohio.

**Naumburg Competition.** Auspices: Walter W. Naumburg Musical Foundation. Open to singers, pianists, violinists, violists, and cellists between the ages of 16 and 30. Auditions in March and April. Award: a Town Hall debut sponsored by the foundation. Deadline: Feb. 1, 1958. Address the foundation at 130 W. 56th St., New York 19, N. Y.

**New Faces in Music Award.** Auspices: National Artists Corporation. Award: Nationwide concert tour with National Artists attraction entitled "New Faces in Music". Open to all singers and instrumentalists between the ages of 21 and 30. Auditions during October. Address: "Auditions", National Artists Corporation, 711 Fifth Ave., New York 22, N. Y.

**New York Madrigal Society Award.** For singers and instrumentalists. Award: Town Hall debut recital. Competitive auditions to be held in September. Address: The New York Madrigal Society, 817 Steinway Hall, New York City.

**Pianists Scholarship Award.** Auspices: The Friday Morning Music Club, Inc. First Prize: \$1,000. Age: Between 16 and 23. Open to pianists with United States citizenship. Deadline: Usually December. Address: Kathryn Hill Rawls, 1805 37th St., N.W., Washington, D. C.

**Queen Elizabeth of Belgium International Music Competition.** Award: 12 prizes ranging from \$3,000 to \$200. Next competition for violinists: May, 1959. For pianists: May, 1960. Open to musicians of every nationality between the ages of 17 and 30. Address: Direction générale du



Concours musical international Reine Elizabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Bruxelles.

**Regional Auditions of the National Council of the Metropolitan Opera.** Open to singers under the age of 32. Award: all-expense trip to New York to audition for Metropolitan Opera Auditions of the Air. Cash awards of \$100-\$300; F. K. Weyerhaeuser Award of \$2,000 to most outstanding regional winner. Deadline: varies according to region. For further information write the council at 147 West 39th St., New York 18, N. Y.

**San Francisco Opera Debut Auditions.** Open to United States residents between the ages of 18 and 35. Award: appearance in San Francisco Opera Association productions; musical and dramatic coaching. Address the association at War Memorial Opera House, San Francisco 2, Calif.

**Whitney Opportunity Fellowships.** Auspices: John Hay Whitney Foundation. Open to citizens

of the United States and territories who have not had full opportunity to develop their talents because of arbitrary barriers. Awards ranging from \$1,000 to \$3,000. Deadline: Usually in November. Address the foundation at 630 Fifth Ave., New York 20, N. Y.

**Woolley Fellowship.** Auspices: Fondation des Etats-unis, Paris. Open to graduate students in music or art desiring a year of study in Paris, and under the age of 35. Deadline: Feb. 1, 1958. For further information write to Fondation des Etats-unis, 15, Boulevard Jourdan, Paris, 14, France.

**YM & YWHA Young Artists Contest.** Auditions held in March. Open to young pianists, violinists, cellists, and singers who have not as yet made a major debut in New York City. Award: \$100, and a debut recital at the Y's Kaufmann Auditorium. Auditions during March, 1958. Address: A. W. Binder, music director, YWHA, Lexington Ave. at 92nd St., New York 28, N. Y.

## Group Attractions on Tour

**After Dinner Opera Company.** Conductor: Richard Stuart Flusser. Company of six. Tour of United States and Canada during 1958-59. Management: Inter-Allied Artists Corp.

**American Chamber Orchestra.** Conductor: Robert Scholz. Group of 16. Tour of mid-Atlantic states all season. Management: Friedberg Management.

**American Opera Society.** Conductor: Arnold U. Gamson. Number in group depends on opera. Limited tour, territory to be announced. Management: Herbert Barrett.

**Arthur Fiedler and the Boston Pops Tour Orchestra.** Conductor: Arthur Fiedler. National tour January and February. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

**Bach Aria Group.** Director: William H. Scheide. Group of nine. Tour throughout United States, January and February, 1959. Management: Herbert Barrett.

**Ballet Russe de Monte Carlo.** Director: S. J. Denham. Company of 84. Tour from end of October to end of April, coast-to-coast. Booking direction: David Libidins.

**Bambi Linn and Rod Alexander in "Dance Jubilee".** with company of 16 dancers, singers and musicians. Tour: October, November and December. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Boston Percussion Ensemble.** Conductor: Harold Farberman. Ensemble of ten. Tour of New England states throughout season. Management: Demeter Zachareff.

**Cambridge Festival Orchestra.** Conductor: Daniel Pinkham. Ensemble of 12. Tour of South and East in fall; New England in spring. Management: Demeter Zachareff.

**Carmen and Don Jose.** Group of five, with Ralph Nielsen, Audrey Paul and the Marlenn String Trio. Management: Clarence E. Cramer.

**Cavalcade of Song.** Conductor: Ralph Hunter. Group of 18 male voices and instrumental ensemble. Featuring Carol Jones and other soloists. Coast-to-coast tour, January through March. Management: National Artists.

**Chanticleers.** Group of five. Coast-to-coast tour, all season. Management: Concert Associates.

**Chicago Opera Ballet.** Director: Ruth Page. Company of 50. Tour of entire area west of Chicago, January through April. Management: Columbia Artists. Personal Direction: Kurt Weinhold.

**Chicago Symphony.** Conductor: Fritz Reiner. Tour Oct. 6 to 19, 1958. Management: Hurok Attractions.

**Clarence Cramer's Opera Festival.** Soloists: Ellen Faull, Walter Fredericks, Desire Ligeti, Algard Brazis, Audrey Paul, and George Lawner, pianist. "Gala Night at the Opera", presenting "Aida" Nile Scene and "Faust" Garden Scene. Management: Clarence E. Cramer.

**Columbus Boychoir.** Conductor: Donald Bryant. Group of 26. Tour of East, South and Midwest, all season. Management: Concert Associates.

**Concerto Festival.** Eugene List and the Knickerbocker Players. Company of 13. National tour in 1958-59. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

**Continental-Aires.** Pianist and arranger: Julian Parrish. Group of five. Coast-to-coast tour,

October. Management: National Artists, Lecture and Special Attractions Division.

**Dance Arts Group.** Director: Leah Dillon. Group of five. Tour of United States, all season. Management: Michael Podoli.

**Danish National Orchestra.** Conductors: Thomas Jensen and John Frandsen. American tour: Oct. 5 through Nov. 20. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**David Tihmar Dance Theatre.** Choreographer: David Tihmar. Five dancers with pianist. National tour east of Rockies. Management: National Artists.

**Dublin Players.** Coast-to-coast tour, October through March. Management: Ronald Wilford.

**Festival Quartet.** Six-week tour in winter, 1959. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Gay Tyrolers.** Director: Toni Praxmair. Group of 16 singers, dancers and musicians. Tour throughout country in fall. Management: National Artists, Lecture and Special Attractions Division.

**General Platoff Don Cossack Chorus and Dancers.** Conductor: Nicholas Kostrukoff. Group of 25. Coast-to-coast tour of United States and Canada, all season. Management: Michael Podoli.

**Geoffrey Holder and Company.** Group of six: three dancers, two drummers and singer. Tour in March, 1959 and in fall. Management: Musical Artists.

**Graudan Ensemble.** Directors: Nicolai and Joanna Graudan. Ensemble of four instrumentalists. Tours of West Coast in April, 1959. Management: Columbia Artists. Personal direction: Andre Mertens.

**Heidelberg University Chorus.** Director: Siegfried Hermelink. 30 mixed voices (a cappella). National tour east of Rockies, January through March. Management: National Artists.

**I Musici.** Conductor: Felix Ayo. Group of 12. Coast-to-coast tour, January through April. Management: Concert Associates.

**I Solisti di Zagreb.** Conductor: Antonio Janigro. Ensemble of 15. Tour in East, South, Midwest, South Central States and Canada, fall and winter. Management: Concert Associates.

**Johnny Eaton Jazz Ensemble.** Pianist: Johnny Eaton. Group of five. Tour throughout country in fall. Management: National Artists, Lecture and Special Attractions Division.

**Jose Limon Dance Company.** Company of six, 11 or 13, depending on repertoire. Musical Director: Simon Sadoff. Tour in October and November, February and March. Management: Musical Artists.

**Lausanne Little Orchestra.** Conductor: Victor Desarzans. Group of 26. Tour in United States and Canada in April 1959. Management: Cosmetto Artist Management.

**Little Singers of Paris.** Conductor: Monsignor Fernand Maillet. Group of 26. Tour in United States and Canada, October through November. Management: Cosmetto Artist Management.

**Lola Montes and her Spanish Dancers.** Director: Lola Montes. Six dancers with pianist. Tour on West Coast, Northwest and Midwest, February and March 1959. Management: Columbia Artists. Personal direction: Andre Mertens.

**Lotte Goslar Pantomime Circus.** Director: Lotte Goslar. Company of six. Coast-to-coast tour, fall and winter. Management: Concert Associates.

**Manhattan Concert Orchestra.** Conductor: Harry John Brown. Ensemble of 21. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

**Mantovani and His New Music.** Orchestra of 45. Eight-week tour in Spring, 1959. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Mary Anthony Dance Theatre.** Company of eight. Tour of east in November and West in January. Management: Musical Artists.

**Mata and Hari.** Dance satirists with pianist and narrator in "The World of Pantomime". Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Melachrino and His Orchestra.** Conductor: George Melachrino. Ensemble of 52. Coast-to-coast tour October through February. Management: Hurok Attractions.

**Melissa Hayden-Andre Eglevsky Ballet Quartet.** Tour during February and single bookings. Management: Musical Artists.

**Merce Cunningham and Dance Company.** Musical Director: John Cage. Company of six dancers with Mr. Cage and David Tudor, pianists. Nationwide tour in 1958-59 and New York concert. Personal Management: Isabelle Fisher.

**Moiseyev Dance Company from Moscow.** Director: Igor Moiseyev. Company of 110 dancers plus orchestra. Tour April 14 to June, 1958. Management: Hurok Attractions.

**Mozart Concert-Opera Group.** "Così fan tutte" in English. Group of six. Management: Columbia Artists. Personal direction: Judson, O'Neill and Judd.

**Music for Tonight.** Conductor: Albert Tipton. Ensemble of musicians from St. Louis and Detroit Symphonies with four solo artists. Tour in early October, April and May. Management: Clarence E. Cramer.

**Myra Kinch Dance Company** with Ted Shawn as guest artist. Company of eight. Tour in January. Management: Musical Artists.

**National Artists Symphonette.** Conductor: William Haaker. Soloist: Amparo Iturbi, pianist. Group of 13 instrumentalists. National tour east of Rockies, January and February. Management: National Artists.

**National Chorus of America.** Conductor: Hugh Ross. Executive Director: Julius Bloom, 551 Fifth Ave., New York 17, N. Y.

**New Art Wind Quintet.** Tour of East, South and Midwest, all season. Management: Concert Associates.

**New Faces in Music** (winners of National Artists second annual competition). Group of five or six. National tour east of Rockies. Management: National Artists.

**New Orleans Philharmonic-Symphony.** Conductor: Alexander Hilsberg. Ensemble of 82. Tour of East, January and February. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**New York Opera Festival** (Wagner Opera Company). Presenting "La Traviata", "Rigoletto", "La Bohème" and "Madama Butterfly" in Italian. Ten-week tour in fall beginning last week of September. Management: Felix W. Salmaggi.

**New York Woodwind Quintet.** Tour throughout United States all season. Management: Herbert Barrett.

**New York Pro Musica.** Director: Noah Greenberg. Ensemble of 11. Summer appearances and coast-to-coast tour of United States. Management: Ronald Wilford.

**Nora Kovach and Istvan Rabovsky and Their Dance Ensemble.** Company of six. Coast-to-coast tour October through December. Management: Hurok Attractions.

**Obernkirchen Children's Choir.** Conductor: Edith Moeller. Company of 36. Tour of entire country, February through April. Management: Columbia Artists Management. Personal Direction: Kurt Weinhold.

**Old Vic.** Company of 40. Coast-to-coast tour September, 1958, to March, 1959. Shakespearean repertory. Management: Hurok Attractions.

**Pamplona Choir from Spain** (Agrupacion Coral de Pamplona). Director: Luis Morondo. Group of 16. Tour of East, South, Midwest, South Cen-

(Continued on page 304)



# Group Attractions

(Continued from page 303)

tral States, fall and winter. Management. Concert Associates.

**Peter Di Falco and Company.** Director: Peter Di Falco. Group of six dancers. Tour in Midwestern states under direction of University of Minnesota and six-week tour in fall. Management: Willard Matthews.

**Regimental Band of Grenadier Guards with Massed Pipers and Highland Dancers of Scots Guards.** Company of 106. Coast-to-coast tour September through December. Management: Hurok Attractions.

**Revelers.** Conductor: Thomas Edwards. Four male singers and accompanist. Tour of East, Midwest, South, Southeast, Oct. 20 to Dec. 14. Management: Columbia Artists. Personal Direction: Kurt Weinhold.

**Robert Joffrey Theatre Ballet.** Director: Robert Joffrey. Group of 12. Coast-to-coast tour, January through April. Management. Concert Associates.

**Roberto Iglesias Spanish Ballet.** Company of 22. Coast-to-coast tour October through December. Management: Hurok Attractions.

**Robert Shaw Chorale and Orchestra.** Conductor: Robert Shaw. Company of 45. Tour in winter, 1959. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Roger Wagner Chorale.** Conductor: Roger Wag-

ner. Chorus of 26. Coast-to-coast tour, February through May, 1958, and January through April, 1959. Management: Concert Associates.

**Rudie Sinfonietta.** Conductor: Robert Rudie. Instrumental ensemble of 11 with three soloists. Management: Columbia Artists. Personal direction: Coppicus and Schang.

**Ryder-Frankel Dance Drama Company.** Company of eight. Tour February through April; fall tour in East. Management: Musical Artists.

**San Francisco Opera Quartet.** Director: Nino Comel. Tour on West Coast and Northwest, January and February, 1959. Management: Columbia Artists. Personal direction: Andre Mertens.

**Singing Boys of Mexico (Ninos Cantores de Morelia).** Conductor: Luis Berber. National tour east of Rockies. Management: National Artists.

**Stanger Chamber Orchestra.** Conductor: Russell Stanger. Ensemble of 25. Tour of New England throughout season. Management: Demeter Zachareff.

**Stuttgart Chamber Orchestra.** Conductor: Karl Muenchinger. Ensemble of 15. Tour East of Mississippi, January and February, 1959. Management. Columbia Artists. Personal direction: Andre Mertens.

**Teresita La Tana Spanish Company.** Group of five: Miss La Tana, two male dancers, guitarist and pianist. Tour in January and February. Management. Musical Artists.

**Theatre Men.** Director: Bernard Izzo. Male octet with soprano soloist. Tour of 25 states in the Central region, west and South, Management: Clarence Cramer.

**Totenberg Ensemble.** Conductor: Roman Totenberg. Group of nine. Tour of Canada, East, Southeast, South, October through December. Management: Columbia Artists. Personal Direction: Kurt Weinhold.

**To Yo Za—Theatre of the Far East.** Group of five. Coast-to-coast tour of North America in fall. Management: Giesen and Boomer.

**Varel and Bailly with the Chanteurs de Paris.** Directors: Andre Varel and Charles Bailly. Group of nine. Tour of North America, February through March, 1959. Management: Cosmetto Artist Management.

**Vienna Academy Chorus.** Conductor: Guenther Theuring. Company of 25. Coast-to-coast tour in fall of 1958. Management: Columbia Artists. Personal direction: Andre Mertens.

**Vienna Choir Boys.** Conductor: Gerhard Track. Group of 22 singers. Coast-to-coast tour December through April. Management: Hurok Attractions.

**Vienna Octet.** Tour in United States and Canada, October through December. Management: Colbert-LaBerge.

**Vienna on Parade.** Conductor: Captain Julius Herrmann. Company of 68. Tour of 95 cities coast-to-coast, January through April, 1958, and season 1959-60. Management: Columbia Artists. Personal Direction: Andre Mertens.

**Westminster Choir.** Musical director: John Finley Williamson. Associate conductor: Harold Hedges. Group of 40. Tour of Northeast, Midwest, Pacific Northwest and return, October through November. Management: Friedberg Management.

## Antony Tudor

(Continued from page 155)

The premiere of Tudor's "Romeo and Juliet" on April 6, 1943, at the Metropolitan Opera House was the sort of thing that only a Tudor or Balanchine could (or should) get away with. Up until the last minute he had struggled against the delay imposed during a tour, and the work was simply not finished on time. As much as was possible was danced, and it was announced that the complete premiere would occur four nights later, on April 10. But how well worth waiting for was this imperishably lovely work!

The Delius music, skillfully blended from various scores, seemed the inevitable choice, once Tudor had made it; and the scenery and costumes by Eugene Berman were perhaps the most beautiful that have ever been devised for a ballet. Tudor's youthful experience in Shakespeare had given him a familiarity with style and substance that made his choreography seem clairvoyant. The Juliet of Alicia Markova and the Romeo of Hugh Laing remain as vivid in memory today as they were at the first performance. And never has Tudor's marvelous sense of plastic design been more happily employed. His long hours in the galleries of Italy bore rich fruit in the composition of these intricate yet crystalline group passages.

"Undertow", one of Tudor's greatest if not most popular ballets, had its premiere at the Metropolitan, where Ballet Theatre had its seasons for several years, on April 10, 1945. The genesis of this work is very interesting. One day Tudor was having lunch with John Van Druten, who said, during the course of the conversation, "Why don't you do a murder ballet? I have a

book that might make one." The idea was not entirely new to Tudor but this conversation brought his interest in the subject to a head.

He read the book and realized that there was no possibility of turning it directly into a ballet. So he began to read books about murder and the psychology of murder until the subject of "Undertow" took shape in his imagination. The subordinate characters were founded largely upon types he had known or observed in his youth in London. But he knew that he would have to find suitable stage names for them. On the one hand, he could not call them Benny, and Bill, and Susan, and on the other, he could not fall back on such old-fashioned titles as The Murderer, The Prostitute etc. It occurred to him that they must have classical prototypes; he searched in classical mythology; and thus it was that the classical names were chosen that have bewildered many people in a ballet so close to real life.

William Schuman's score for "Undertow" was a triumph of psychological and dramatic expression but it presented the dancers with some frightening rhythmic and dynamic problems. After titanic struggles with the Epilogue, the solo of the Transgressor, with its forests of accents and pauses, Hugh Laing solved the problem ingeniously. He wrote out the whole passage of music, using red for the accents and blue for the tacets, and memorized it as a rhythm, not as isolated counts. Then, he listened to every sound in the score until each minute detail was startlingly clear to him. This solved his dance problem but it made him a cross to conductors, for he knew precisely what was intended to be heard.

Like Balanchine, Tudor has been

"typed" by many people who conveniently forgot all of his ballets that did not fit the pattern they set for him. Just as Balanchine can create a stirring ballet on a dramatic or psychological theme when he wants to, Tudor can choreograph an exquisite abstract ballet. Some years ago, at the Juilliard School, where he is a leader in the Dance Department, he created a masterly little work using only simple combination that was completely abstract. One of the most charming touches was a passage for an unfortunate member of the corps who never could get on or off the stage at the right moment, so ingeniously choreographed that it was a moment or two before one realized what was happening. But, unfortunately for us, Tudor does not feel challenged by such works. He prefers a theme that challenges him and calls forth every ounce of energy and human insight.

As a teacher, he is as inspiring as he is as a choreographer. One evening I watched one of his repertoire classes at the Metropolitan Opera, where he is director of the ballet and of the ballet school. He was teaching that poignant passage in "Lilac Garden" in which Carolyn, trying to steal a few moments alone with her lover, is again interrupted and leans over, as if her body were broken with anguish and despair. One of her friends touches her; she pulls herself together, straightens up; and the garden party goes on.

Tudor worked first with the movement, requiring perfect timing accent, and execution. Only later did he begin asking the dancers about how much they understood of their exact relationship to each other and what they were aware of in this particular moment. In

his technique classes Tudor's fascinating sense of movement quality and his inexhaustible fertility in inventing combinations come to the fore. He is still an impressive dancer himself with a quickness and sharpness of line that startle the observer.

As a person Tudor in some ways reminds one of Martha Graham, of whom he is a warm admirer and close friend. Like her, he combines a quiet, acutely sensitive demeanor and timbre of voice with a sense of terrific latent power and command. His head, too, is modeled as if by a sculptor, with delicate but strong bone structure and the oval, graceful lines of Egyptian statues. He has a keen, sometimes cruel sense of humor but he is far too sensitive to hurt wantonly or clumsily. And he is a universal spirit, as much at home in the other arts as he is in dance. He has a way, like Graham, of changing lives by the sheer force of what he is and what he does.

## Dead Sea Scrolls

(Continued from page 34)

sical, or rather, ecphonetic significance. There is nothing to contradict such an assumption on principal grounds, but we must not be rash in our conclusions; while the resemblance is undeniable, we must always bear in mind the two fundamental alternatives as stated above.

Should more recent discoveries from the Dead Sea region contain identical or similar signs, we would have to weigh the possibility that all such markings constitute a deliberate attempt at ecphonetic notation. Such a development would indeed revolutionize our views on the origin of neumes; it would point to the early Judaeo-Christian world as the cradle of our musical notation.

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